

SHAKESPEARE'S GARDEN—AND SOME MINIATURES.

THE ILLUSTRATED LONDON NEWS

1/

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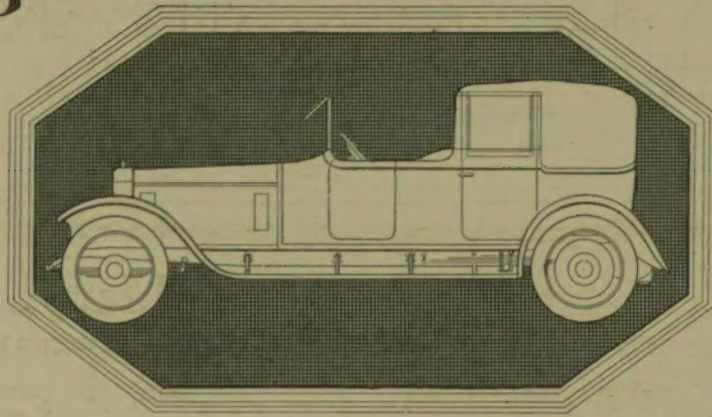
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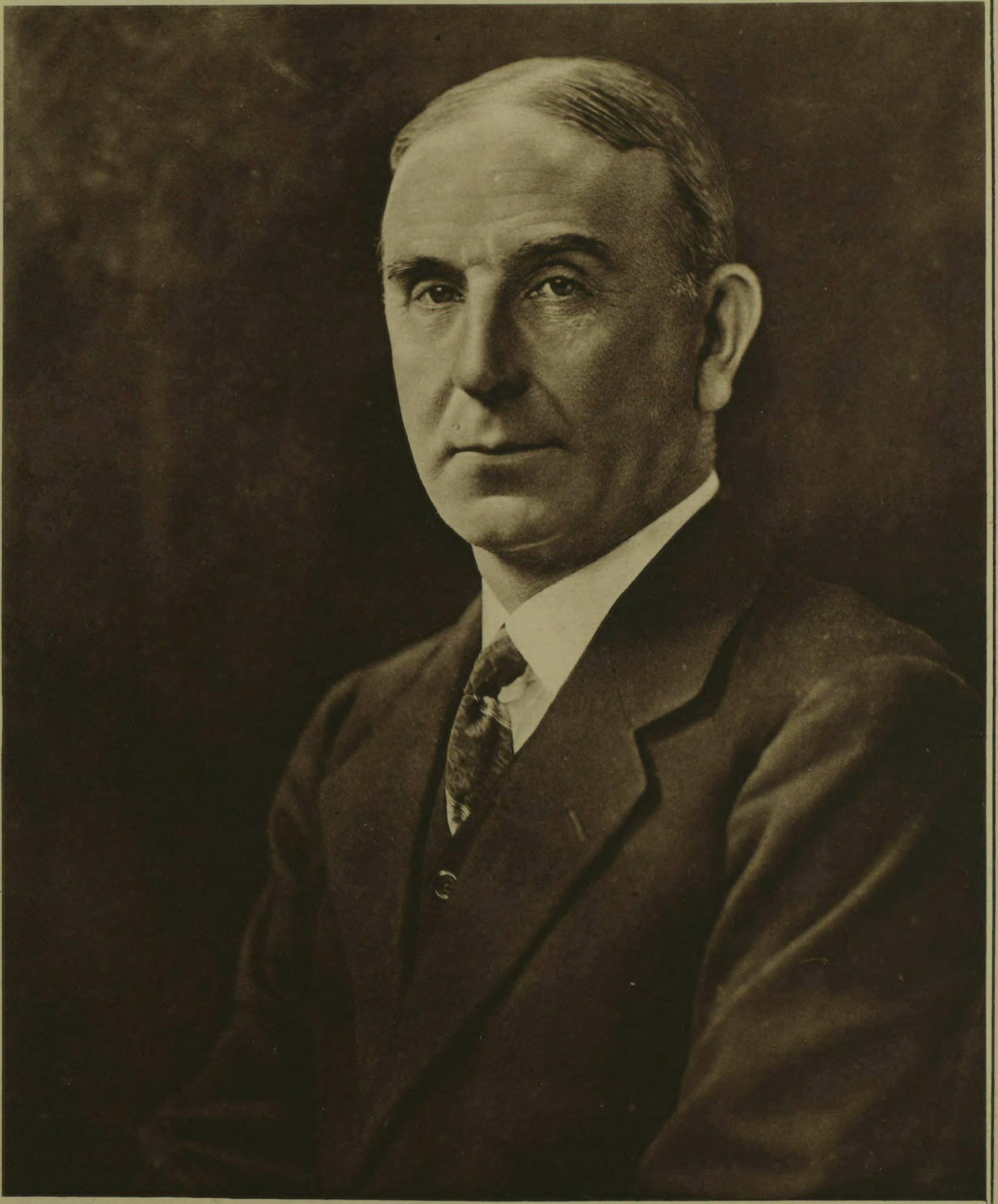


THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, APRIL 29, 1922.

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THE MAN TO WHOM THE BUSINESS WORLD LOOKS FOR A HELPFUL BUDGET: SIR ROBERT S. HORNE,
P.C., M.P., CHANCELLOR OF THE EXCHEQUER.

The nation is eagerly awaiting the new Budget which Sir Robert Horne is to introduce in the House of Commons on May 1. In particular, it is hoped that there may be a reduction of income tax, which, as Lord Inchcape pointed out in his recent speech at the Mansion House, would tend to the stimulation of trade. "The country being at death's door financially," he said, "it is madness to go on as we are going." Sir Robert Horne is the physician called in to save the

patient's life. He became Chancellor of the Exchequer last year, having previously been President of the Board of Trade (1920), Minister of Labour (1919), and Third Civil Lord of the Admiralty (1918). He is M.P. (Co.-U.) for the Hillhead Division of Glasgow. During the war he held administrative posts under the Admiralty. He was born in 1871, the son of a Scottish minister, and began his career as a university lecturer in philosophy. He is unmarried.

PHOTOGRAPH BY LAFAYETTE.



By G. K. CHESTERTON.

I HAVE recently had occasion to visit a country I have never visited before; though it is one of the nearest to us in geography, and quite the nearest in history. I knew nothing about Holland except from pictures, and it was natural that the first impression should be that it had stolen its landscapes from the National Gallery. Perhaps, indeed, the National Gallery ought really to be called the International Gallery. It is odd in these days of the cant of cosmopolitanism, when so many things are called international that will always be national, that we should make such a patriotic claim for a place full of foreign pictures. A collection of Raphaels and Rembrandts is called the National Gallery, while a little shop in a little village is called the International Stores. But it struck me that the fact of the Dutch genius having reached its highest glory in painting does make an important distinction between that country and our own, which is in many ways so similar. Holland has been described by her painters, and England by her poets. This has made the island State yet more insular. The one mode of expression is necessarily more cosmopolitan than the other. Pictures need not be translated. Poems cannot be translated. "The moan of doves in immemorial elms, the murmur of innumerable bees," is perfectly inaudible to anybody who does not know English. But Hobbema's Avenue stands open to all tourists, and is not blocked by a fence against anyone who does not know Dutch or Flemish. The Dutch do indeed improve their advantage by talking half-a-dozen languages very well; but that is never quite the same thing. The duty of patriots is to make comprehensible the love of country; and the difficulty with poets is that they can only talk their native tongue; which is like a secret language of lovers.

I had a very inadequate idea of the grandeur of Holland, which has something of the grandeur of Venice. Amsterdam, indeed, is very like Venice; but I myself, having long improved my mind with sensational fiction of the Oppenheim order, had only vaguely associated it with diamonds and Jews, and persons who murder the Jews to obtain the diamonds. But the traveller walks rather amid the ruins of a great State than the restrictions of a small one. Everywhere is the sort of magnificence that always marks an aristocracy founded on colonies and commerce, which marked Venice in the sixteenth and England in the eighteenth century; the private houses like palaces, and the personal genius for portraiture. But as Dutch dignity is connected with Dutch decay, an Englishman looks at it with an unquiet mind. It is as though he looked not at things of the past, but of the future.

Of course, when we speak of England falling to the position of Holland, we must allow for those who might fairly talk of England rising to the position of Holland. It is by no means unlikely that Holland is now happier than England. It is quite certain that in a general way the small nations are now happier than the great nations. It may be dull to be a Switzer as compared with being a Frenchman, which has always been in all ages a very exciting occupation. But it is certainly probable that Switzerland is better governed than France; though France is better governed than many of the modern industrial States. Switzerland is better governed because it is easier to govern. It has none of the problems of militarism, of frontiers, of foreign policy, of great traditional controversies about religion and politics. It may or may not be better to be a French citizen than a Swiss citizen; it is certainly safer to be a

Swiss peasant than to be a French peasant. The Danes have much more solid prosperity now that they are peasants; though it is possible that they had more international influence and importance when they were pirates.

It is certain that the Dutch had more international influence and importance when they were merchant seamen and colonists, which, in those days especially, sometimes

This preliminary proviso must be made and admitted before any such criticism. There is a perfectly serious historical and economic case for anybody who says that by far the brightest hope for a great nation now is that by luck or skill it may somehow become a small one.

Nevertheless, nearly every normal person does feel, rightly or wrongly, that he wishes to keep his own great nation great, very much as any man would wish to allow his father to keep the position of a gentleman, however sincerely he himself might have praised the position of a peasant. These things are not easy to analyse, but they are even less easy to ignore. The thing is perhaps most accurately taught in a casual turn of phrase in the old and spirited verses about the British soldier in China.

The Englishman feels that not through *him* shall England come to shame, or even to diminishment. If it be indeed better for his country to fall, the thing shall be done either by a providence that is wiser, or by a posterity that is baser than he. The thing shall come from a heaven above him or from an abyss very much beneath; but not from the man himself in the momentous hour of the fate of his fatherland. As Victor Hugo said, when his old enemy, Louis Napoleon, surrendered at Sedan, "Any prophet who had foreseen it would have been a traitor."

Perhaps the morality of the thing is simple enough after all; and there move through my mind old phrases, about things of which it may be written that they come, but woe unto them by whom they come! However this may be, most men feel—and certainly I feel—that such an ancient glory should not abdicate. But by the same instinct I felt, with a shiver of realism,

that it has lately come nearer and nearer to abdication. Holland only went the way that every great State has gone of which the greatness was purely commercial and colonial; which did not, when the time came, take thought for peasantry and popular religion, and all the more rooted things. Goldsmith, in "The Vicar of Wakefield," pointed out that the mercantile aristocracies of England and Holland were alike forgetting the populace. England was then in her noon of glory, and Holland in her sunset; and that was a hundred years ago. The mark of this mercantile decline is that it is always gradual and almost unconscious. The Dutch cities contain hotels that were once obviously aristocratic mansions; but our own aristocratic mansions are already being turned into hotels. There are Rembrandts in the National Gallery; but the "Blue Boy" is already in the United States.

I do not believe in a fate that falls on men however they act; but I do believe in a fate that falls on them unless they act. If I treated the matter merely as one of necessity and the nature of things, I should say that England was following her sister States of Venice and Holland. If I had ever talked all the mean materialism about living nations, and dying nations, I should say that England was certainly dying. But I do not believe that a nation dies save by suicide. To the very last every problem is a problem of will; and if we will we can be whole. But it involves facing our own failures as well as counting our successes; it means not depending entirely on commerce and colonies; it means balancing our mercantile morals with more peasant religion and peasant equality; it means ceasing to be content to rule the sea, and making some sort of effort to return to the land.



MISS EDNA THORNTON.



MR. ROBERT RADFORD.



MR. NORMAN ALLIN.



ONE OF THE THREE WOMEN HEARD IN THE ABBEY: MISS EVELYN ARDEN.

OPERAS IN ENGLISH AT COVENT GARDEN: FOUR OF THE PRINCIPALS OF THE BRITISH NATIONAL OPERA COMPANY.

The British National Opera Company, which has met much success in the North during the last few months, opens its eight weeks' season at the Royal Opera House, Covent Garden, on Monday next, May 1. It will be under royal patronage, for the King and Queen and Princess Mary will attend certain performances. The first week's programme includes "La Bohème," "Samson and Delilah," "Faust," "The Goldsmith of Toledo," "Tristan and Isolde," and "Parsifal." All the operas will be sung in English, and ordinary theatre prices will reign. Miss Evelyn Arden made her operatic debut during the war, in the Rosing Season at the London Opera House. She was with the Beecham Company for two years, and then with the Carl Rosa. She is one of the three women who have sung in Westminster Abbey.

Photographs by Vandyk.

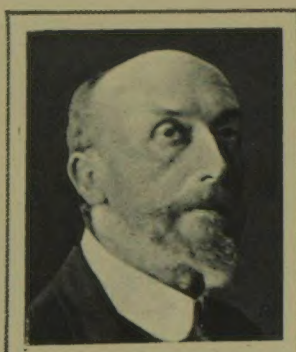
approximated to being pirates. But it is by no means certain that the Dutch have not more comfort and contentment now.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

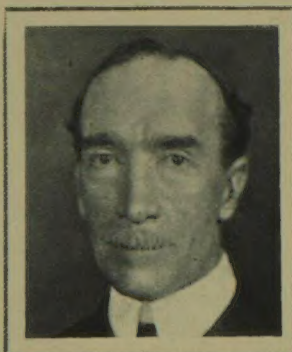
PHOTOGRAPHS BY ELLIOTT AND FRY, KEYSTONE, VANDYK, RUSSELL, LAFAYETTE, AND BASSANO.



A LEADER IN CANCER RESEARCH:
THE LATE SIR ALFRED PEARCE GOULD.



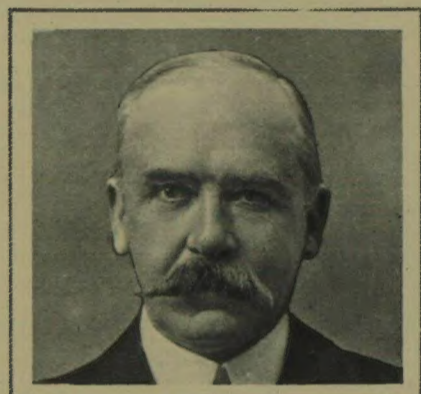
A NEW A.R.A.:
MR. CHARLES RICKETTS.



A NEW A.R.A.:
MR. SYDNEY LEE.



NEW GOVERNOR OF BERMUDA:
LIEUT.-GEN. SIR JOSEPH J. ASSER.



A SENATOR OF NORTHERN IRELAND
THE LATE RT. HON. HUGH T. BARRIE.



A NEW A.R.A.:
MR. GERALD KELLY.



A NEW A.R.A.:
MR. ALGERNON TALMAGE.



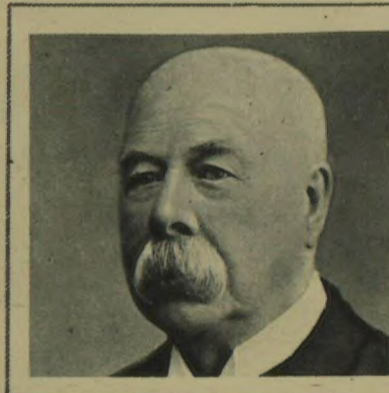
MR. MASSEY'S DAUGHTER ENGAGED:
MISS MASSEY.



AN HON. LITERARY ADVISER FOR
ANTWERP: MR. J. T. GREIN.



FIRST COUSIN OF THE KING: THE LATE MAJOR
LORD LEOPOLD MOUNTBATTEN, G.C.V.O.



THE G.O.M. OF FLEET STREET:
SIR JOHN LE SAGE.



CHANCELLOR OF THE DIOCESE OF LONDON:
THE LATE SIR ALFRED KEMPE.



A NOTED HEADMASTER:
THE LATE DR. TANCOCK.



ONCE HEAD OF GIRTON:
THE LATE MISS E. JONES.



LAWYER AND POLITICIAN: THE LATE
MR. W. LLEWELYN WILLIAMS, K.C.

Sir Alfred Pearce Gould fought that greatest of scourges, cancer. In the war he held the rank of Lieut.-Colonel.—Mr. Charles Ricketts is known as painter, engraver, writer on art, and sculptor.—Mr. Sydney Lee is an artist whose works include landscapes, etchings, portraits, and colour-prints.—Sir Joseph Asser saw much service in Egypt. During the Great War he was a Base Commandant, and then G.O.C. Lines of Communication Area.—Mr. Barrie was M.P. for North Londonderry.—Mr. Kelly has a work in the Luxembourg. He is chiefly a portraitist.—Mr. Talmage is of the St. Ives School. He was an official artist for the Canadian Government, in France, in 1918.—Miss Massey, daughter of the Prime Minister of New Zealand, is engaged to Major

Salmon, D.C.M.—Mr. Grein has been appointed Honorary Literary Adviser and Councillor in the British Empire to the Theatres and Libraries of the City of Antwerp.—Always delicate, Lord Leopold Mountbatten died on April 23, after a serious operation. He was born in 1889, second son of Princess Beatrice.—Sir John Merry le Sage, managing editor of the "Daily Telegraph," kept his 85th birthday on April 23.—Sir Alfred Kempe was Chancellor of the Diocese of London and five other dioceses, and for twenty years Treasurer of the Royal Society.—Dr. Tancock was Headmaster of Rossall for ten years and of Tonbridge for eight.—Miss Jones was Mistress of Girton for thirteen years.—Mr. Llewelyn Williams was a Liberal, returned for Carmarthen District in 1906.

A PAGE OF SPORT: GOLF; LAWN-TENNIS; "SOCCER"; RACKETS; POLO.

PHOTOGRAPHS BY SPORT AND GENERAL AND TOPICAL.



WINNER OF THE PROFESSIONAL GOLF TOURNAMENT: J. OCKENDON.



MAN DEFEATS WOMAN AT GOLF: THE COMBINED TEAMS OF THE "LADIES v. MEN" MATCH AT STOKE POGES.



WINNER OF THE MEN'S SINGLES (LAWN-TENNIS) AT DULWICH: MR. B. I. C. NORTON.



THE FOOTBALL ASSOCIATION CUP FINAL: THE PRESTON NORTH END TEAM TO MEET HUDDERSFIELD AT STAMFORD BRIDGE ON APRIL 29.



TO MEET PRESTON NORTH END IN THE FINAL OF THE FOOTBALL ASSOCIATION CUP AT STAMFORD BRIDGE ON APRIL 29: THE HUDDERSFIELD TEAM.



CAMBRIDGE WINS THE 'VARSITY RACKETS DOUBLES': (L. TO R.) R. H. HILL AND R. AIRD.



A NEW TYPE OF INTERNATIONAL POLO TROPHY: MR. HASELTINE'S BRONZE (FOR THE ACADEMY).



ETON WINS THE PUBLIC SCHOOLS RACKETS: (L. TO R.) G. S. INCLEDON-WEBBER AND O. C. SMITH-BINGHAM.

In the final of the Professional Golf Tournament at Roehampton, J. Ockendon (Raynes Park) beat George Duncan (Hanger Hill) by 3 and 1.—The men won the annual golf match v. ladies, at Stoke Poges—the singles by 7 matches to 3, the foursomes by 3 to 1, with 1 halved.—Mr. B. I. C. Norton won the Open Singles in the Gallery Lawn-Tennis Tournament at Dulwich, beating Captain H. L. Barclay by 6-2, 6-1, and 6-2.—The final of the Football Association Cup, between Preston North End and Huddersfield, is to be played at Stamford Bridge on

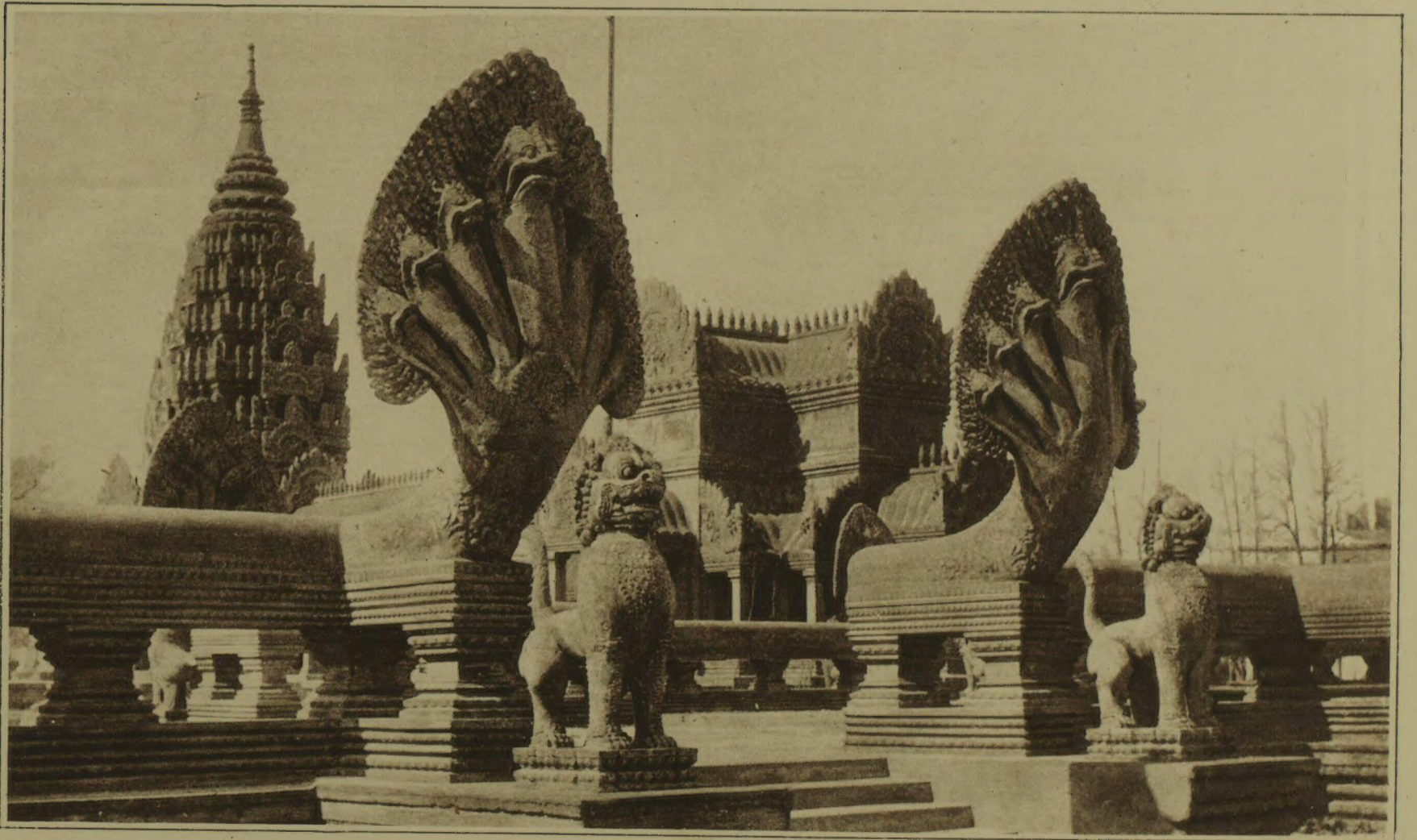
April 29.—Cambridge beat Oxford in the University Doubles Rackets Championship at Queen's Club by 4 games to 3.—On the same day Eton beat Radley in the Public Schools Rackets Championship by 4 games to 2.—Mr. Herbert Haseltine, whose polo bronzes we illustrated last June, will exhibit in this year's Academy a new type of trophy (as above) to be given to each member of the British and American teams in the match won by America at Hurlingham last year. Usually the trophy has been a cup.

INDO-CHINA AND WEST AFRICA—IN FRANCE: EXHIBITION GLORIES.

PHOTOGRAPHS BY CENTRAL PRESS.



THE FRENCH COLONIAL EXHIBITION AT MARSEILLES: (LEFT) THE PALACE OF INDO-CHINA—A REPLICA OF PART OF THE ANGKOR TEMPLE; (RIGHT) THE PALACE OF FRENCH WEST AFRICA, WITH BRILLIANT OCHRE FAÇADE.



"WITH ITS GRIMACING DRAGONS AND CONVENTIONALISED LIONS": A FAITHFUL MODEL OF PART OF THE GREAT TEMPLE OF ANGKOR IN CAMBODIA—A LION-GUARDED GATEWAY IN THE MARSEILLES EXHIBITION.

Republican France is also an Empire with over a hundred million inhabitants, and she is fully alive to the value and importance of her oversea dominions. Their glories are wonderfully displayed in the great Colonial Exhibition recently opened at Marseilles, and another Exhibition is being planned on a still greater scale to be held in Paris in 1925. Among the visitors to Marseilles was the Emperor of Annam, who made his first voyage to Europe for the purpose, and an official visit to the Exhibition will be paid by President Millerand on May 7,

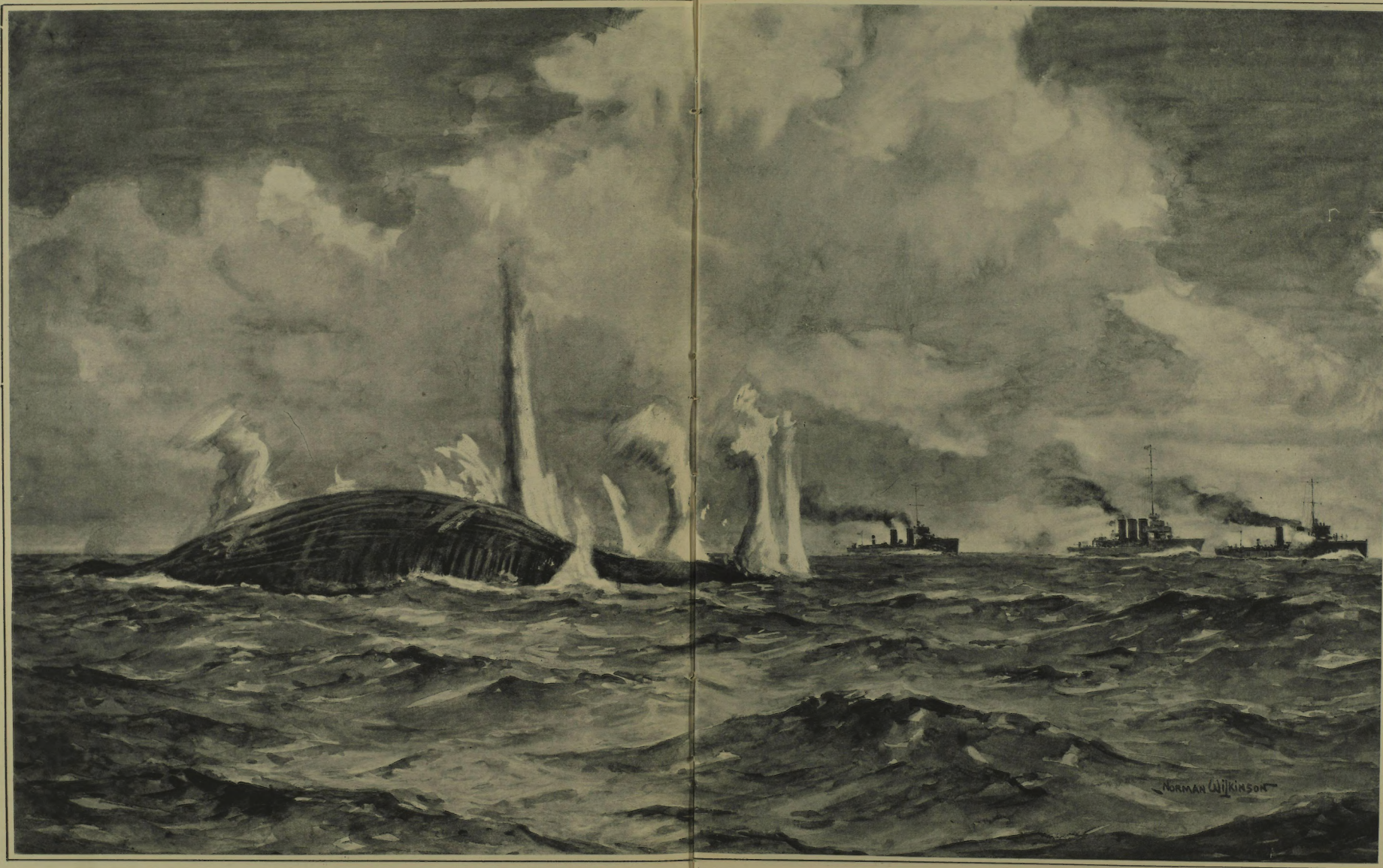
on his return from Morocco. All the French possessions are represented at Marseilles by palaces and pavilions characteristic of the architecture of their respective countries. The most magnificent of all are the two here illustrated, the replica of part of the great Temple of Angkor in Cambodia; and the Palace of French West Africa, a wonderful example of native building. An inscription within says: "French West Africa is for France an immense reservoir of raw material" and "an immense outlet for manufactured goods."

IN THE ABSENCE OF AN ENEMY—USING NATURE'S SUBMARINE

DRAWN BY NORMAN

AS TARGET: AFTER-WAR NAVAL GUNNERY ON A WHALE.

WILKINSON, R.O.L.



LIKE A SUBMARINE OR A BATTLE-SHIP WHICH HAS "TURNED TURTLE" AFTER BEING
FROM THEIR GUNS

TORPEDOED: WAR-SHIPS OF THE BRITISH NAVY SPATTERING A WHALE WITH SHOTS
AT BATTLE-PRACTICE.

The British Navy loses no opportunities in peace of preparing for war, as is shown in our illustration of H.M.S. "Arethusa," Admiral Tyrwhitt's flag-ship, and two other vessels at target practice on a whale. In a former issue we published a drawing by Mr. Norman Wilkinson showing some war-ships getting gunnery practice on a German battle-ship off the South Coast, and on another occasion we reproduced photographs showing the effects of bombs dropped by an American airship on the German cruiser "Frankfort." In the present instance, Mr. Norman Wilkinson shows the shells spattering round a whale, which may well be

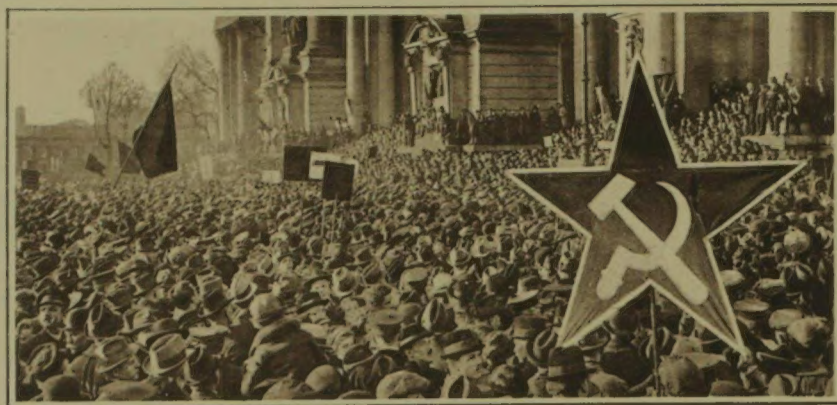
described as Nature's submarine, for by the loose attachment of its ribs it is able to expand its chest and remain under water for a long time. Floating on the water, it gives quite a war-time impression; and, in addition to its resemblance to a submarine, is also not at all unlike a war-ship after it has been torpedoed and "turned turtle." It provides an excellent and inexpensive target for practice, and since the end of the war removed the U-boats from the sea, makes an efficient substitute for an "enemy."—[Drawing Copyrighted in the United States and Canada.]

"BOLSHEVIST" BERLIN; AN INDIAN TRAIN OUTRAGE; OTHER EVENTS.

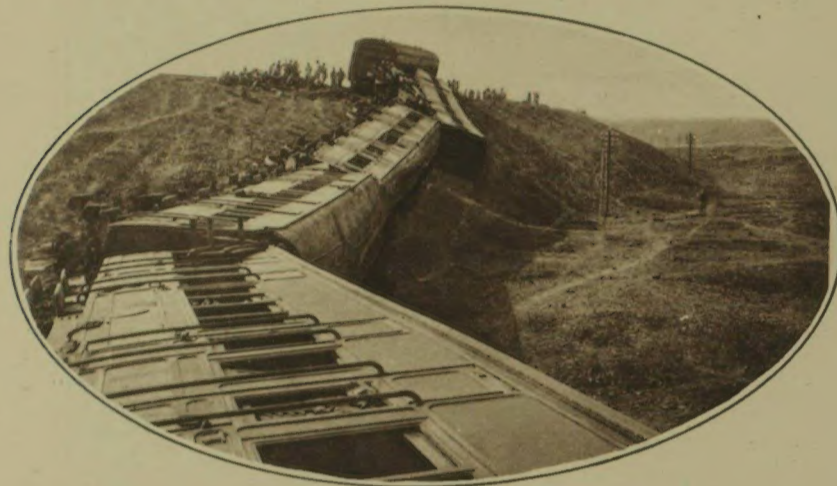
PHOTOGRAPHS BY C.N., TOPICAL, PHOTOPRESS, AND KEYSTONE VIEW CO.



UNVEILED BY MARSHAL FOCH: A SOMME BATTLEFIELD MEMORIAL TO TYNESIDE SCOTTISH AND IRISH BRIGADES AT LA BOISSELLE.



SHOWING THE SOVIET STAR BANNER, WITH CROSSED HAMMER AND SICKLE: A PRO-BOLSHEVIST DEMONSTRATION IN BERLIN.



A FIENDISH OUTRAGE ON THE CALCUTTA-PUNJAB MAIL-TRAIN: CARRIAGES FROM WHICH 150 PASSENGERS ESCAPED, FALLEN DOWN AN EMBANKMENT.



KEEPING SHAKESPEARE'S BIRTHDAY: (L. TO R.) SIR S. LEE; HON. J. FORTESCUE; MRS. HACKETT; MR. J. K. HACKETT; LORD SANDWICH; MR. JOHN DRINKWATER.



BEFORE THEIR DEPARTURE FOR CONSTANTINOPLE: THE 1ST BATT. IRISH GUARDS BEING REVIEWED BY THE KING, ACCOMPANIED BY THE DUKE OF YORK.



GRAND-CHILDREN OF THE KAISER WHO ARE EXILES FROM THE FATHERLAND: CHILDREN OF THE EX-CROWN PRINCE AND THE DUKE OF BRUNSWICK.



AN AEROPLANE HANGAR AS THE SCENE OF A RELIGIOUS CEREMONY: THE MEMORIAL SERVICE TO THE LATE SIR ROSS SMITH AND LIEUTENANT BENNETT (KILLED IN THE AEROPLANE CRASH AT BROOKLANDS) IN THE WORKS OF MESSRS. VICKERS AT WEYBRIDGE.

Marshal Foch unveiled at La Boisselle, near Arras, on April 20 a Somme battlefield memorial to the Tyneside Scottish and Tyneside Irish Brigades (102nd and 103rd Infantry) of the Northumberland Fusiliers. The inscription, in English and French, records that on July 1, 1916, they here attacked the enemy and gained their objective, aided by other units of the 34th Division.—In Berlin recently some 40,000 workers demonstrated in favour of an international "united front" for Labour.—The mail-train from Calcutta to the Punjab, with 177 passengers, was wrecked near Mudhupur at 1 a.m. on April 4, with the loss of 6 lives (including the engine crew) and many injured. A fish-plate had been loosened and a rail

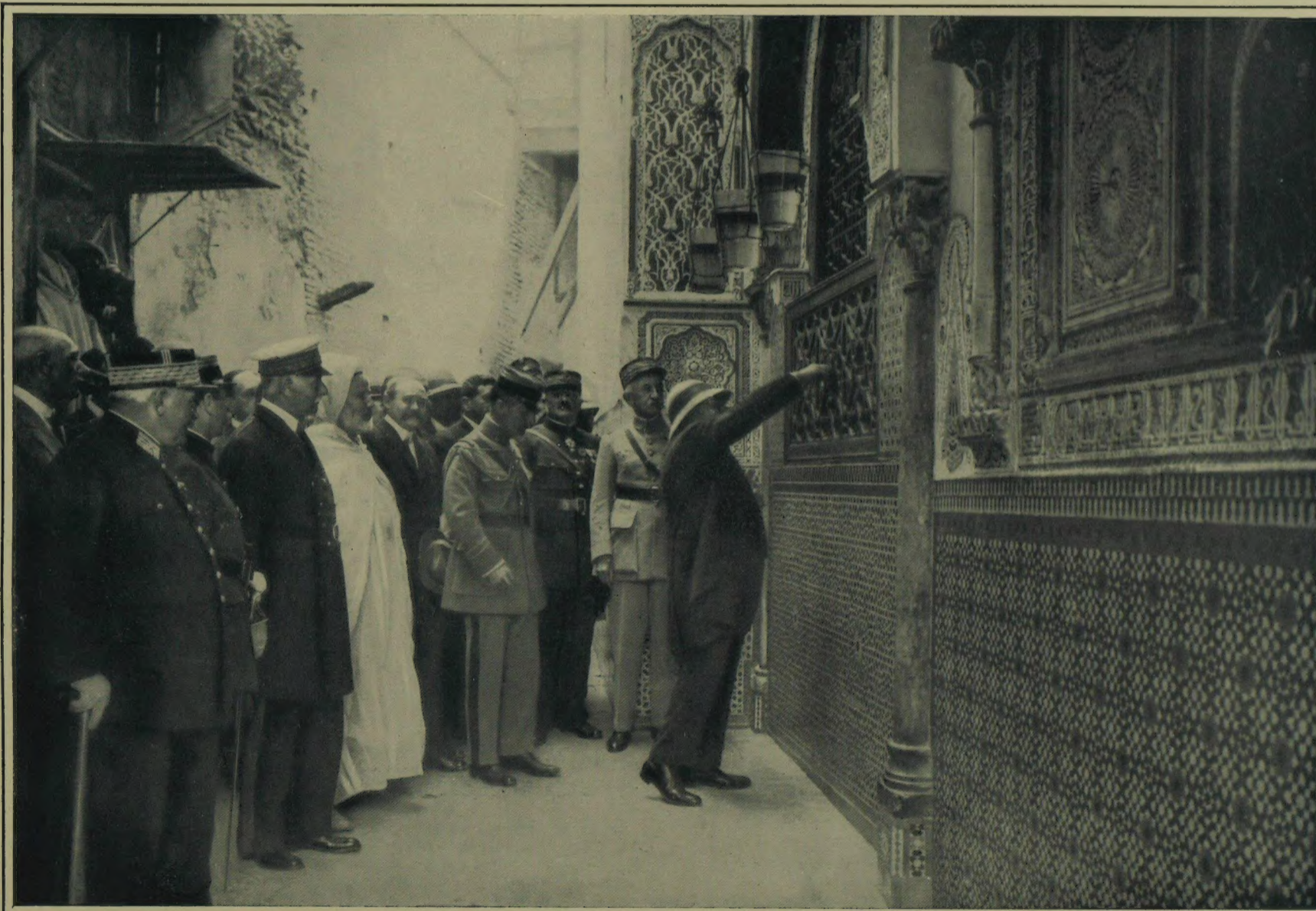
placed across the up track (presumably by strikers). Six coaches toppled down a 50-ft. embankment.—At the Shakespeare Birthday Festival at Stratford on April 22 (as mentioned under our illustrations of Shakespeare's Garden), the King was, for the first time, directly represented, by the Hon. John Fortescue.—His Majesty reviewed the 1st Batt. Irish Guards, at Windsor, on April 21, prior to their departure for Turkey.—The German ex-Crown Prince and Princess have six children, the four eldest being boys. The Duke of Brunswick, who married the Kaiser's only daughter, has three boys and one girl.—The bodies of Sir Ross Smith and Lieutenant Bennett are to be taken to Australia for burial.

A FRENCH TYPE OF "ROYAL TOUR": THE PRESIDENT IN MOROCCO.

PHOTOGRAPHS BY J. CLAIR-GUYOT.



A "GOÛTER" ON A GIGANTIC SCALE: A REPAST INCLUDING FORTY KINDS OF CAKES, SWEETMEATS AND FRUITS, WITH WHICH THE PASHA OF THE HOLY CITY OF MULAY IDRIS ENTERTAINED PRESIDENT MILLERAND.



HANDING HIS OBLATION THROUGH A GRILLE: M. MILLERAND IN FEZ, MAKING AN OFFERING AT THE ZAOUIA OF MULAY IDRIS, THE MOST VENERATED OF MOROCCAN SAINTS AND A DESCENDANT OF THE PROPHET.

M. Millerand, the President of France, has been making a tour of the French Protectorate of Morocco, on lines somewhat analogous to those of the Prince of Wales. Describing the President's visit to the Holy City of Mulay Idriss, a "Times" correspondent writes: "Beneath a tent overlooking the town the Pasha received the President and entertained him at luncheon, a truly Oriental repast, accompanied by traditional dances. The entry into the town was marked by a most friendly native welcome, which developed into enthusiasm when M. Millerand stood before the tomb

of Mulay Idriss, the most venerated Saint of Morocco. The religious chief of the Mezuar said: 'I praise the Lord for having brought to Morocco a protecting nation like France.' . . . The President left an offering of 1000 francs in gold for the tomb of the saint." On the following day he went to Fez, where he also made an offering at the Zaouia of Mulay Idriss in that city, passing it in through a grille in the customary manner. Mulay Idriss, a descendant of Ali and Fatma, daughter of the Prophet, founded the first Arabian dynasty, the Idrissid, that reigned over Morocco.

The Best of the Book

"HE HAS GOT A NEEDLE IN YOUR HEAD": RURAL JAPAN.*

"THE basic fact about Japan," says Dr. Robertson Scott, "is that it is an agricultural country. Japanese æstheticism, the victorious Japanese army and navy, the smoking chimneys of Osaka, the pushing mercantile marine, the Parliamentary and administrative developments of Tokyo, and a costly world-wide diplomacy, are all borne on the bent backs of *Ohyakusho no Fufu*, the Japanese peasant farmer and his wife. The depositories of the authentic *Yamato damashii* (the Japanese spirit) are to be found knee-deep in the sludge of their paddy fields."

So he has written a very valuable book about rural Japan, the Japan that does not suggest the bastard of a Western city; despite the insistence of electricity and the uprearing of factory chimneys. His thoroughness is exemplary. "I made notes," he says, "as I traversed paddy-field paths, by mountain ways, in colleges, schools, houses and inns. It can only have been when crossing water on men's backs that I did not make notes. I jotted things down as I walked, as I sat, as I knelt, as I lay on my *fulon*, as I journeyed in *kuruma*, on horseback, in jolting *basha*, in automobiles, in shaking cross-country trains, and in boats."

No wonder it was said of his argument with a local authority, "He has got a needle in your head"—he has touched the spot: No wonder his information ranges in scholarly and entertaining fashion from the strictly practical—the growing of rice, cultivation in general, the young men's associations, the silkworm industry, and so forth—to the essentially traditional and the quaintly rustic.

Modern Japan has by no means forgotten the ancient, as too many would have us believe. The actor may still make his exit merely by sitting down, the stage attendant be technically invisible; paper charms continue in favour, whether it be against ants or to ensure the return of a straying cat; the inn should be tipped, as well as the inn's servants!

Think of the last after a very special dinner. "One bowl contained transparent fish soup. Lying at the bottom was a glassy eye staring up balefully at me. (The head, especially the eye, of a fish is reckoned the daintiest morsel.) There was a relish consisting of grapes in mustard. A third dish presented an entire squid. I passed honourable dishes numbers two and three, and drank the fish soup through clenched teeth and with averted gaze." Luckily, the traveller was not tempted with an ingenious Japanese inventor's substitute for beef-tea—a concoction made from the squashed pupæ of silkworms, which are exposed to view when the silk is unrolled from the scalded cocoons—even though the professor of a sericultural college had tried the product with his breakfast for a fortnight, and "avowed that during the experiment he was never so perky."

The other instances are innumerable.

At combats, in which the events may include sword v. billhook, sickle and chain v. spear, spear v. paper umbrella and sword, long billhook v. fan and sword, a handful of salt is thrown on the grass. "Salt was similarly thrown on the grass before every contest. The idea is that salt is a purifier. It signifies, like the handshake of our boxers, that the feelings of the combatants are cleansed from malice."

Again; the touch of old-world chivalry is visible in "a little, narrow, flat steel dagger about eight inches long, sheathed in the scabbard of a sword. The dagger was used for 'fastening an enemy's head on.' After the owner of the sword had beheaded his foe, he drew the smaller weapon, and, thrusting one end into the headless trunk and the other end into the base of the head, politely united head and body once more, thus making it possible 'to show due respect and sympathy towards the dead.'"

The dead, in turn, suggest the medicine-man. Dr. Robertson Scott saw a splendid specimen of him as he quacks today. "A familiar sight on a country road is the itinerant medicine vendor. He or his employer believes in pushing business by means of an impressive outfit. One typical cure-all seller, who had his medicines in a shiny bag slung over his shoulders, wore yellow shoes, cotton drawers, a frock-coat, a peaked cap with three gold stripes, and a mysterious badge. On his hands he had white cotton gloves, and as he walked he played a concertina. A common practice is to leave with



A GIANT RADISH: THE TURNIP-SHAPED DAIKON.

Daikon is a corruption of the word for octopus. It is a white radish, used as a pickle, which reaches two or three feet in length, and twenty-three inches or more in diameter. There is also a correspondingly large turnip-shaped kind. Forked Daikons—malformed roots—used to be presented to shrines by women desirous of bearing children.

From "The Foundations of Japan": by Courtesy of the Author and of the Publisher, Mr. John Murray.



WHERE THEY CATCH INSECTS BY STROKING THE YOUNG RICE: CHILDREN AT WORK ON RICE SEED BEDS.

"A sharp lookout must be kept for insects of various sorts. In more than one place I saw the boys and girls of elementary schools working in the paddies and stroking the young rice with switches in order to make noxious insects rise. The creatures were captured by the young enthusiasts with nets." In the photograph youngsters are seen hunting for the eggs of injurious insects.

From "The Foundations of Japan": by Courtesy of the Author and of the Publisher, Mr. John Murray.

housewives a bag of medicines without charge. Next year another call is made, when the pills and what-not which have been used are paid for and a new bag is exchanged for the old one."

Other commerce is just as curious at times. Witness the following: "We took our lunch on a hilltop. It had been a stiff climb. . . . The great piles of wood accumulated at the summit

turned the talk to 'silent trade.' In 'silent trade' people on one side of a hill traded with people on the other side without meeting. The products were taken to the hilltop and left there, usually in a rough shed built to protect the goods from rain. The exchange might be on the principle of barter or of cash payment. But the amount of goods given in exchange or the cash payment made was left to honour. 'Silent trade' still continues in certain parts of Japan. Sometimes the price expected for goods is written up in the shed. 'Silent trade' originated because of fears of infectious disease; it survives because it is more convenient for one who has goods to sell or to buy to travel up and down one side of a mountain than up and down two sides."

Then there is trade as Europe knows it—not invariably well handled so far as Labour is concerned, although abuses are comparatively few and are dying out. The Labour of the fields is largely a family matter and so self-controlled. Even the Land-master, who is the landlord, and the Son-tiller, who is the tenant, are more or less in accord! It is in certain factories that things are not so well.

"At the first factory—it employed about 1000 girls and 200 men—work began at 4.30 a.m., breakfast was at 5, and the next meal at 10.30. The stoppages for eating were for a few minutes only. A cake was handed to each girl at her machine at 3. Supper-time came after work was finished at 7. No money was paid the first year. The second year the wages might be three or four yen a month. [A yen was then, roughly, equal to a florin.] The statement was made that at the end of her five years' term a girl might have 300 yen, but that this sum was not within the reach of all. The girls were driven at top speed by a flag system in which one bay competed with another, and was paid according to its earnings. . . . Employees returned to their homes for January and February, when the factory was closed down; there was also three days' holiday in June. In the dormitory I noticed that each girl had the space of one mat only (six feet by three feet). Twenty-two girls slept in each dormitory. The success of the *kemban*, or girl-collector, was due to the poverty of the people, who were glad 'to be relieved of the cost of a daughter's food.'"

Evidently, there are those treatment by moxa would not harm: "Moxa is *mogusa*, or mugwort. *Mogusa* means 'burning herb.' The moxa is a great therapeutic agent in the Far East. A bit of the dried herb is laid on the skin and set fire to as a sort of blister. From the application of the moxa as a cure for physical ills to its application for the cure of bac boys is a natural step. One sees by the scars on the backs of not a few Japanese that in their youth either their health or their characters left something to be desired."

But, as Dr. Robertson Scott reminds us he is writing from material to which he has given a leisured year, and that we in this country must not throw stones. "I do not forget, as a young man," he says, "filling a newspaper poster with

the title of an article which recounted from my own observation the woes of women chain-makers, who, with bared breasts and their infants sprawling in the small coils, slaved in domestic smithies for a pittance."

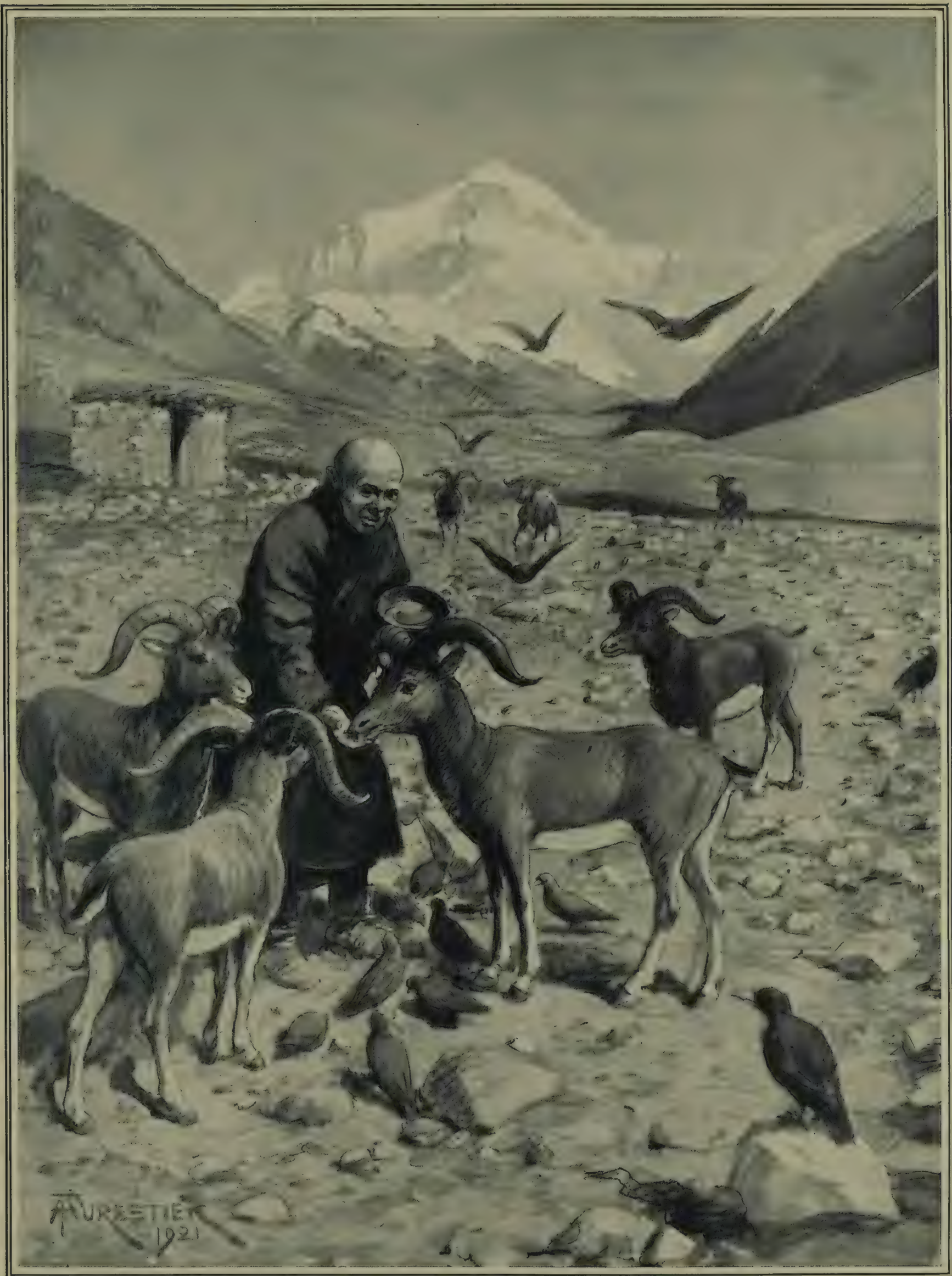
The Japanese title of Dr. Robertson Scott's book is "*Nihon no Shinzui*"—"The Marrow (or, The Core) of Japan." It could not be more apt.

E. H. G.

* "The Foundations of Japan." Notes Made during Journeys of 6000 Miles in the Rural Districts as a Basis for a Sounder Knowledge of the Japanese People. By J. W. Robertson Scott ("Home Counties.") With 85 Illustrations. (John Murray; 24s. net.)

WHERE WILD CREATURES DO NOT FEAR MAN: THE EVEREST COUNTRY.

DRAWN BY A. FORESTIER FROM INFORMATION SUPPLIED BY COLONEL HOWARD BURY.



"THE BEASTS THAT ROAM OVER THE PLAIN MY FORM WITH INDIFFERENCE SEE": A HERMIT OF THE VALLEYS ON THE WAY TO MOUNT EVEREST FEEDING WILD SHEEP, RAVENS, AND ROCK-PIGEONS.

Now that General C. G. Bruce's party is well on the way to attempt the ascent of Mount Everest, it is interesting to recall an experience of Colonel Howard Bury, who led the reconnoitring expedition last year. Describing the hermits of the valleys, Colonel Bury said in a lecture: "There was a female anchorite here (in the Rongshahr Valley), they told us, who had lived to 138 years, and was greatly revered. She forbade any animals to be killed, and hence we found the wild sheep everywhere

very tame. In the Rongbuk Valley was a large monastery, and . . . between 300 and 400 hermits and nuns living in little solitary cells or caves. All the wild animals and birds were wonderfully tame. I watched the wild sheep coming down in the morning to the hermits' cells and being fed not 100 yards from our camp, and I walked up openly to within twenty yards of a herd of burkel and they showed no fear. Rock pigeons and other wild birds fed out of our hands."—[Copyrighted in U.S. and Canada.]

A WEATHER-PROPHECY POST WITHIN THE ARCTIC CIRCLE: JAN MAYEN.



SHOWING THE POSITION OF THE METEOROLOGICAL STATION ON THE EXTREME RIGHT: HIGH GROUND IN JAN MAYEN.



WHERE METEOROLOGICAL REPORTS ARE FLASHED FROM JAN MAYEN TO EUROPE: THE INTERIOR OF THE WIRELESS CABIN.



WITH ITS WIRELESS MASTS: THE METEOROLOGICAL STATION ON JAN MAYEN, AMID RUGGED SURROUNDINGS.



SHOWING THE POSITION OF THE METEOROLOGICAL STATION (ON THE EXTREME LEFT): A CURIOUSLY SHAPED HEADLAND IN JAN MAYEN.



ONLY STATIONED FOR THREE MONTHS EACH YEAR ON THE ISLAND, WHICH IS NINE MONTHS IN DARKNESS: THE METEOROLOGICAL STAFF.

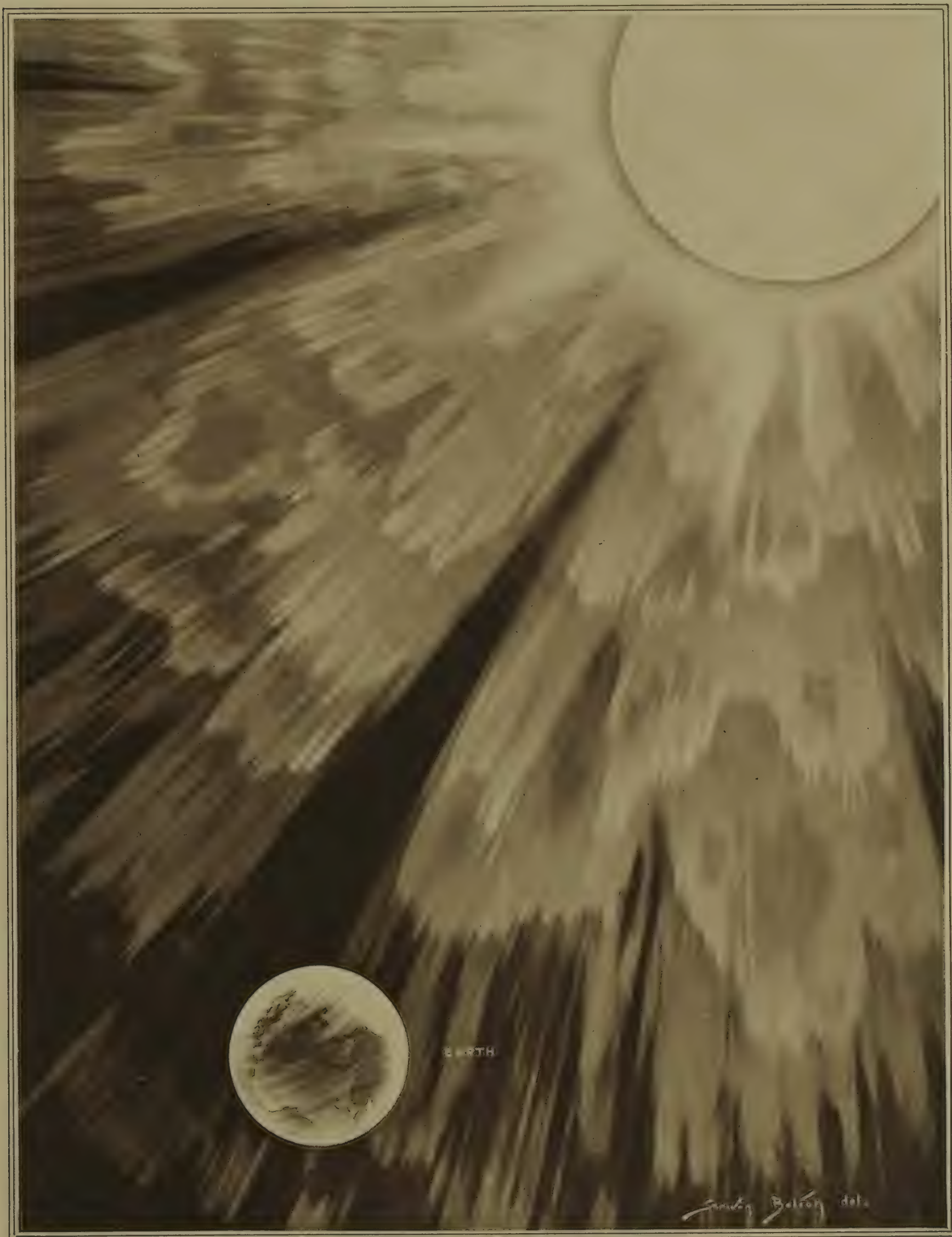
DISCUSSING the abnormal weather of last year, Sir Napier Shaw, F.R.S., the eminent meteorologist, said regarding the northern region: "North of the Himalaya the whole continent is covered by a drift from the north-east which floods the Eastern Mediterranean with Asiatic air. The wind in the extreme eastern margin of this great circulation passes towards the Pole along the Behring Strait, between Asia and America, and comes down into the Atlantic as a flood of cold air from the west of Greenland. Embracing Greenland itself is another area of low pressure, not so impressive as the Monsoon area, but still of extreme significance for our weather. On the eastern side of that apparently mild 'low' between Iceland and Norway is another vast current. It keeps the low pressure of Greenland on its left and pours vast quantities of air from the south-west up to the Arctic regions about Spitzbergen. That is the stream of air, intermittent in detail but perennial in effect, which keeps the fjords of Norway, with Murmansk (in northern Russia), free of ice the year round."

Since the development of air navigation the science of meteorology has been greatly advanced. Light has even been thrown upon it by astronomers, as witness the article and illustration in this number by Mr. Scriven Bolton, who describes the effect on terrestrial climate of the shoals of dust particles emitted by the sun. Our photographs here illustrate one of the northernmost outposts of the forces of weather prophecy. Jan Mayen, the St. Helena of the North Atlantic, within the Arctic Circle, is an island of great interest to the meteorological world, owing to the

establishment by the Norwegian Government of a station to foretell storms and approaching weather from the Arctic, which will eventually come to Great Britain and North Europe. The island is five hundred miles from any land, and is in darkness for nine months of the year. Men attending to the machinery and plant only remain three months of the year. The British Government has offered to contribute to the cost and upkeep of this valuable station. Our photographs show the wild and desolate nature of the country in which it is situated.

CAUSE OF OUR PERPLEXING SUMMERS?—DUST-SHOALS FROM THE SUN.

DRAWN BY SCRIVEN BOLTON, F.R.A.S. (SEE ARTICLE ELSEWHERE.)



BELIEVED TO CAUSE OUR VARIABLE SEASONS: SOLAR RADIATIONS AS THEY MIGHT APPEAR AT CLOSE QUARTERS—
DUST-SHOALS DISCHARGED FROM THE SUN ENCOUNTERED BY THE EARTH.

The question whether science could predict what kind of summer may be expected is discussed by Mr. Scriven Bolton, in an article on a later page, explanatory of his illustration. "The sun," he says, "has a dominating influence over our weather. . . . It is incessantly ejecting enormous quantities of finely divided particles of matter, which often envelop the earth during their passage through space. . . . The particles move in shoals, with clear interspaces. The denser the swarm, the more liable appear to be our seasons to strange and perplexing vagaries.

The abnormally fine and dry summer of last year is explained on the assumption that we were then traversing a part of space exceptionally free from particles. . . . Local celestial matter of this description is, unfortunately, invisible, and our instruments are as yet inadequate to detect it." He anticipates, however, the invention of some new device which may reveal the presence and distance of such matter by vibrative transmission, and thus make possible a partial prediction of coming weather.—[Drawing Copyrighted in the United States and Canada.]

SHAKESPEARE'S "CURIOUS-KNOTTED GARDEN" RE-MADE AT

STRATFORD: A FEATURE OF THE 358TH BIRTHDAY FESTIVAL.

PHOTOGRAPHS BY

H. N. KING.



LAI D OUT, AS IN SHAKESPEARE'S DAY, WITH KNOT DESIGNS, AND SURROUNDED BY A BALUSTRADE, WITH PALISADE AT THE FAR END: THE "KNOTT GARDEN" AT NEW PLACE.

flowers known to the gardeners of the early years of James the First's reign—carnations, 'our streaked gilly-flowers,' pansies, stocks, fox, sweet-william, snapdragon, and so on. . . . At the eastern or lower end of the garden the aim has been to carry out, so far as the space available admits, Bacon's idea, expressed in his famous essay 'Of Gardens,' of a 'heath or desert, in the going forth, framed, as much as may be, to a natural wildness.' With this object, there has been thrown up an irregular bank, whereon have already been planted most of the flowers and herbs mentioned by Shakespeare in his writings, and where, it is hoped, every species known in his time will eventually find a place. In doing this the great natural philosopher's precepts have been faithfully followed, modified by hints derived from the greater poet. 'Some thickets,' says Bacon, 'I would have made only in sweetbair (eglantine) and honeysuckle (woodbine); and the ground set with violets and primroses (oxlips); for these be sweet and proper in the shade.' This has been done; and with wild thyme—many square yards of it—added, and also musk-roses—a few procured with great difficulty, so unaccountably neglected are they in our too-potent modern gardens—they form here in effect Titania's Bower. . . . With passages in plays other than the 'Dream,' Bacon has also paralleled.

(Continued in Box 2.)

WRITING in "The Illustrated London News" of April 24, 1920, Mr. Ernest Law, who designed the reconstruction of Shakespeare's garden, said: "The project of laying out the ground attached to Shakespeare's home in his later years as an Elizabethan garden, to be stocked with all the old-fashioned flowers mentioned by him in his plays or well known in his time, first took practical shape last winter. The first step was to lay out the long, narrow strip of ground by the side of the wall parallel with Chapel Lane as a border for summer and autumn flowers—hollyhocks, Canterbury-bells, lupins, larkspurs, crown imperials, lilies, and so on. As a background for these—and also to hide the ugly cast-iron railings that disfigure the top of the wall—there was planted a row of yew-trees. This border of some three hundred feet long has been treated in the formal fashion of the olden time—being divided into compartments, separated by 'buttresses,' supporting 'pillars' or 'columns' surmounted by 'balls.' On the path side the beds are edged with box—'dwarf' box, of excellent use to border up a knott or long beds in a garden.' The beds ranging with these, on the other side of the gravel walk, are at present entirely occupied with spring flowers—largely gifts, like the others, from contributors all over the kingdom. In the summer they will be furnished with the low-growing

(Continued in Box 2.)



WITH A PALISADE AS AT THE OPPOSITE SIDE: THE STREET END OF THE KNOTT GARDEN AS NOW COMPLETED—SHOWING "THE FIVE GABLES," A PICTURESQUE OLD TIMBER HOUSE.

The reconstruction of Shakespeare's garden at Stratford-on-Avon, behind the site of New Place (his house—since demolished—where he died) was begun some two years ago, and has now been completed. The garden have been laid out as they were in Shakespeare's day, and planted with all the flowers mentioned in his plays, in accordance with the scheme described in the above extracts from an article by the designer of the garden, Mr. Ernest Law, which appeared in our issue for April 24, 1920. In that number the preliminary work on the garden was illustrated, and a forecast of the results was shown in drawings by Mr. A. Forester, one representing Shakespeare at work in his Knott Garden. It is interesting now to compare these drawings with the above photographs, taken since the work was finished, and showing with what care and taste the plan has been carried out. The new Knott Garden is 66 ft. square, sunk

His essay happens to have been published exactly twelve months after the production of 'A Winter's Tale' at Court, and in his somewhat grid enumeration therein of the seasonal succession of flowering plants we seem to hear echoes of those exquisite verses in Perdita's speeches—the most beautiful expression of the intimate love of flowers in all literature. . . . It is now necessary to say a few words about the 'Knott Garden,' an enclosure which, being an invariable adjunct to every house of importance in Shakespeare's time, is the most essential part of the reconstruction, on Elizabethan lines, of the ground about New Place. . . . The whole is closely modelled on the designs and views shown in the contemporary books on gardening; and for every feature of it there is unimpeachable warrant. The enclosing palisade—a very favourite device of the Jacobean gardeners—of Warwickshire oak, cleft, is exactly copied from the one in the famous tapestry of the 'Seven Deadly Sins' at Hampton Court. And here again Bacon's advice has been useful: 'The garden is best to be square, encompassed on all four sides with a stately arched hedge, the arches on pillars of carpenter's work, of some 10 foot high, and 6 foot broad.' The dwarf wall, of old-fashioned bricks—hand-made, sun-dried, sand-finished, with occasional 'flares,' laid with Tudor bond,

(Continued in Box 4.)



SHOWING THE OTHER SIDE OF THE PALISADE AT THE END OF THE KNOTT GARDEN: THE LONG BEDS IN THE COMPLETED RECONSTRUCTION OF SHAKESPEARE'S GARDEN AT STRATFORD-ON-AVON.



LOOKING TOWARDS THE SHAKESPEARE MEMORIAL (IN BACKGROUND) WHERE THE BIRTHDAY FESTIVAL REVIVALS TAKE PLACE: THE HERBACEOUS BORDER IN THE LONG BEDS.

a little below the level of the rest of the ground, and reached by steps. Round it is a low balustrade, and at each end, behind the balustrade and on the other side of the surrounding path, a palisade. The name refers to the knot designs, done in box, seen in the four divisions separated by paved walks. Such designs were familiar in the old-fashioned formal garden. Shakespeare's Garden, as now reconstructed, was visited during the recent celebrations of the 358th anniversary of his birth and the 306th of his death. (He was born at Stratford on April 23, 1564, and died there on the same day of the month, April 23, 1616). This year for the first time the King was directly represented, at the birthday festival, by the Hon. John Fortescue, who placed on the poet's tomb a wreath of flowers chosen by his Majesty.

with 'wide mortar joints'—is based on similar ones, still extant, of the period. The balustrade is identical, in its smallest details, with one figured in 'Didymus Mountaine's' 'Gardener's Labyrinth,' published in 1577—a book Shakespeare must certainly have consulted when laying out his own Knott Garden. The paths are to be of old stone from Wilmoote, the home of Shakespeare's mother. The intricate, interlacing patterns of the Knott beds—the 'Knottes so enknotted it cannot be expressed,' as Cavendish says of Wolsey's garden—are taken, one from 'Mountaine's' book; two from Gervase Markham's 'Country Housewife's Garden' (1613); and one from William Lawson's 'New Orchard and Garden' (1618); and they are composed, as enjoined by those authorities, of box, thrift, lavender-cotton, and thyme, with their interspaces filled in with flowers. In one point the Trustees have been able to 'go one better' than Shakespeare in his own 'curious knotted garden,' to use his own expression in 'Love's Labour's Lost.' For neither King James nor his Queen, Anne of Denmark, nor Henry Prince of Wales sent him—so far as we know—any flowers for his garden. On his 358th birthday, however, there will be planted four old-fashioned English rose-trees—one in the centre of each of the four 'knotted' beds—from King George, Queen Mary, Queen Alexandra, and the Prince of Wales."



The Miniatures of Shakespeare.—I.



By M. H. SPIELMANN, F.S.A., the well-known Art Connoisseur.

(SEE THE OPPOSITE PAGE.)

THE main difference between the group of miniatures said to represent Shakespeare and the innumerable alleged portraits in other classes of art expression consists in this—that very few of the "portraits in little" are deliberate fakes. Some of them belong to Shakespeare's period and some do not; with few exceptions they represent personages unknown; and those which are comparatively modern likenesses of the poet—such as the "Kite portrait" (Fig. 1 on opposite page)—are frankly memorial effigies devoid of guile. The sale of the Burdett-Coutts collection, presumably with its miniature of Shakespeare, makes the consideration of this little-known group appropriate to the moment.

When first this admirable little work of art was mentioned as a possible portrait of Shakespeare cannot now be stated; the suggestion is of recent date. When it was first shown in public—in the "Special Exhibition of Works of Art" at South Kensington in the year 1862—it was catalogued merely by a number (2618), and even in the late Baroness Burdett-Coutts's catalogue the name of Shakespeare does not occur in relation to it: it is probably to be identified with the "Portrait of a Gentleman, temp. Elizabeth," in that extraordinary list of treasures. The fact remains that it has been called "Shakespeare" when shown in the Baroness's museum-room in Stratton Street, and as such it has become widely known, and sometimes accepted by friends and favoured visitors.

these readings be correct, the whole claim, of course, goes by the board. Lord Ronald himself was under no delusion, but, as he told me himself, "it is an interesting thing, whoever it may represent."

Not only interesting, but admirable; yet unfortunate in possessing no history and with nothing

in the defective photograph locally produced, doubtless under conditions of difficulty. The draughtsmanship and execution are very poor, and the design suggests a distortion of Ozias Humphry's miniature versions of the Chandos portrait. It may be presumed that the Trustees, if they were inclined to think the miniature not worth accepting, considered that it was equally not worth refusing, and so added it to the collection.

In 1888, the late Mr. Henry Graves, one of the most beneficent of the Memorial Trustees, presented to the collection the little circular painting (Fig. 6)—done like the "Kite," in oil on copper—which goes by the poet's name. But why Shakespeare? In character it reminds us rather (except for the medium) of Isaac Oliver's miniature of Lord Herbert of Chesham, in the Montagu House collection; anyhow, it represents an Elizabethan gentleman with a high forehead; certainly, but from which an un-Shakespearean curl timidly advances from the sparse crop above.

This personage wears a "wired band" and moustaches brushed up as in the Droeshout print, and tied and tasselled "ends," as in some mis-renderings of the Chandos portrait; for which reason the suspicions of the alert iconographer are instantly aroused. "Composite" portraits of Shakespeare, made up of characteristic bits out of the various alleged likenesses of him, are fairly numerous, and they all tell one tale.



AUTHENTIC IF THE COAT OF ARMS IS NOT A LATER ADDITION: THE "BURDETT-COUTTS" PORTRAIT OF SHAKESPEARE (20½ in. by 15 in.)

but an unintelligible monogram for a clue. The "27," in view of its position, is as likely to signify a collection number as the age of the sitter. The depressed and pensive gentleman so happily rendered is clearly a person of some distinction, hazel as to his eyes, and his brown hair worn in the manner of many other Elizabethan gentlemen. His golden yellow doublet, trimmed with lace strapping, and his collar of grey lace make a beautiful harmony; the doublet is precisely similar to that worn by Sir John Kennedy in the portrait of him at Woburn Abbey painted by Mark Gheeraerts in 1614, and by Prince Frederic of Bohemia in 1629, by M. van Miervelt—both rather late for Shakespeare the player in 1591. There appears, therefore, to be not a shred of evidence, collateral or even presumptive and circumstantial, to warrant us in connecting Shakespeare's name with the picture.

The second of the Stratford miniatures (Fig. 7) was presented by Mr. Kite about thirty years ago.



ASCRIBED TO AN ITALIAN PAINTER WHO LEFT ENGLAND ABOUT 1572: THE "ZUCCARO" PORTRAIT OF SHAKESPEARE (13 in. by 9½ in.)

These alleged portraits of Shakespeare are to be included in the sale of the Burdett-Coutts Collection of pictures and drawings at Christie's on May 4. Their authenticity was discussed by Mr. M. H. Spielmann (whose copyright the photographs are) in our issue of October 1 last.—[Reproductions Strictly Copyright.]

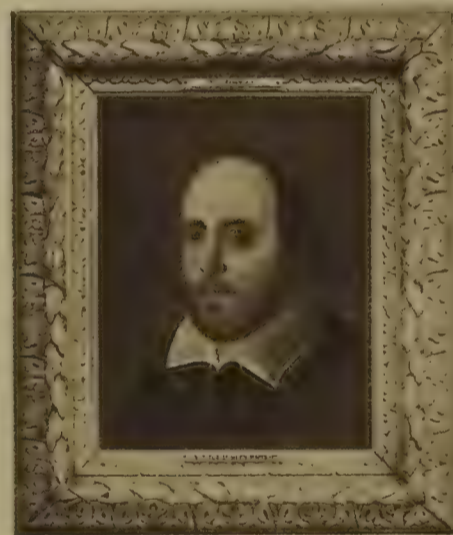
It at least has the merit that it is obviously intended for Shakespeare, closely resembling a dozen or more memorial portraits in oil that might be mentioned, for the most part atrociously done. The poet is shown basking in the rays of genius, which pour down upon him from where a segment of a crown of bay-leaves floats above his head. All this is scarcely seen



SAID BY SOME TO HAVE BEEN PAINTED BY RICHARD BURBAGE: THE "FELTON" PORTRAIT OF SHAKESPEARE (10½ in. by 8½ in.)

It is, perhaps, the abnormal loftiness of the forehead which suggested some relationship to the Felton portrait of Shakespeare—the character of which has already been commented on in these pages. In any case, the point need not be seriously discussed, because Mr. Burdett-Coutts himself told me that he attached little importance to the hazarded ascription. What is of importance is the beauty and the fine quality of the miniature, for it is excellent alike in character, drawing, colour, and delicacy of execution; and its condition is not less extraordinary. I have heard it attributed to Isaac Oliver; more likely Peter Oliver is the master. Whether or not the identification has been abandoned to-day, the miniature has not less claim on the credulity of Shakespeare-lovers than the vast majority of existing portraits trumpeted aloud as likenesses of the poet.

Three "miniatures of Shakespeare" repose in the Shakespeare Memorial at Stratford, two of them noteworthy achievements, yet all deriving such fame as is theirs from the official, rather than the authoritative, character of the institution. The first is the charming little picture (Fig. 3), a work of rare merit, presented by Lord Ronald Gower and entered in the catalogue as "Artist unknown. Reputed Portrait of Shakespeare. Contemporary. Dated 1591. Monogram W.S.S. (?) 27. Miniature on copper." The bold words of a former edition—"both date and inscription are in favour of it being a likeness of the Poet when 27 years of age"—are now wisely abandoned. The melancholy expression—a sadness which suggests exhaustion and regret for a hard and perhaps not blameless life—is hardly what one would expect in the vigorous and high-spirited Shakespeare we know and love. As to the date, the "1" is hidden by the frame; but in the inscription on the back in ink I read 1594; while, as to the monogram, the interlaced letters appear to be W. S. G. If both or either of



BELIEVED TO HAVE BELONGED TO LORD LUMLEY (WHO DIED IN 1609): THE "LUMLEY" PORTRAIT OF SHAKESPEARE (17 in. by 13½ in.)

Three Shakespeare miniatures—all utterly different in type—were in the collection of the famous expert, Dr. Lumsden Propert; in all of them, curiously enough, he implicitly believed: the "Hilliard," the "Auriol," and the "Tomkinson" (Fig. 2)—which at the Propert sale passed into the possession of the late Mr. Tomkinson of Franche Hall, and afterwards into that of Mr. Dyson Perrins of Malvern. Dr. Propert believed, probably with justice, that this beautiful work was by John Hoskins; if so, how could the Caroline artist have painted Shakespeare from life?—for as such a portrait it was presented in the notable exhibitions in which it was shown from 1889 onwards. The miniature was "discovered" as a portrait of the poet in 1883, and flimsy evidence was put forward to support it; it was publicly proclaimed that if £1000 were not forthcoming within a week the little portrait would go to America. The sum was discreetly reduced to £200; but it was not forthcoming; yet the miniature remained in England, and Dr. Propert acquired it.

The history of the Waring miniature (Fig. 4) goes back to about 1800, when it was in the possession of Richard Waring's grandfather, Dr. T. Castley, Rector of Cavendish, Suffolk. It clearly does not belong to the age of the great early miniaturists—who were Shakespeare's contemporaries; it appears to be the work of one of the Lens family—an opinion shared by Dr. Williamson—and it may have been done in the first half of the eighteenth century. It is a serious and a pleasing work, obviously intended for Shakespeare, in which there is a successful attempt to unite characteristics of the Chandos painting, the Droeshout print, and the Stratford bust. These points cannot here be dwelt upon.

(Mr. Spielmann's note on the Gower miniature (Fig. 5) appears at the foot of the opposite page.)

SHAKESPEARE MINIATURES—INCLUDING A BURDETT-COUTTS EXAMPLE.

BY COURTESY OF M. H. SPIELMANN. PHOTOGRAPHS STRICTLY COPYRIGHT

1
THE miniatures reproduced on this page, all in their actual sizes, are fully described and discussed by Mr. M. H. Spielmann, the well-known art critic, in his very interesting article on the opposite page, with the exception of the Gowan miniature (FIG. 5), of which his description is given below at the foot of this page. As Mr. Spielmann points out, the subject of the alleged portraits of Shakespeare, miniatures and otherwise, is of topical interest at the moment in view of the forthcoming sale at Christie's, on May 4, of the famous Burdett-Coutts collection of pictures and drawings, formed by the late Baroness Burdett-Coutts, and now to be sold on behalf of the executors of the late Right Hon. W. Burdett-Coutts, M.P. The collection includes, presumably, the Burdett-Coutts miniature (FIG. 1 on this page), and also the four larger portraits reproduced on the opposite page. As there mentioned, the claims of those portraits to represent Shakespeare were discussed by Mr. Spielmann in a previous article, which appeared in our issue of October 1, 1921, along with larger reproductions of the four pictures and also of the Still portrait (in the

(Continued in Box 2.)

FIG. 1. WITH LOFTY FOREHEAD, AS IN THE FELTON PORTRAIT: THE BURDETT-COUTTS MINIATURE.

2
Victoria and Albert Museum), an oil copy of the Felton portrait. As regards the Felton portrait (shown opposite) it may be noted that in his present article Mr. Spielmann says that the abnormal loftiness of the forehead, both in this portrait and the Burdett-Coutts miniature, may have suggested some relationship between them and caused the miniature to be labelled "Shakespeare." An interesting note on the Felton portrait is given in the sale catalogue, which says: "This portrait was first discovered in a broker's shop in the Minories, London, by a gentleman of fashion in the year 1788. He sold it with his collection to the 'European Museum' in King Street, St. James's, on May 31, 1792. In the same year the Museum held a public sale, and the portrait was bought by Mr. Felton for five guineas." A letter apparently supplied to the new owner with the picture runs: "To Mr. S. Felton, Drayton, Shropshire. Sir, The Head of Shakespeare was purchased out of an old House known by the Sign of the Boar, in Eastcheap, London, where Shakespeare and his friends used to resort, and report says was painted by a player of that time, but whose

(Continued in Box 3.)

FIG. 2. "DISCOVERED" AS A PORTRAIT OF THE POET IN 1883: THE TOMKINSON MINIATURE.

3
name I have not been able to learn. Sept. 11. 1792." The panel is said to bear on the back an inscription and date—"Gul. Shakspear 1597. R.B."—but the lettering is now almost illegible. From these initials it was supposed that the portrait was painted by Richard Burbage, the actor, Shakespeare's friend, whose artistic efforts were well known and admired. The controversy about the inscription was discussed by Mr. Spielmann in the article mentioned.



FIG. 4. "OBVIOUSLY INTENDED FOR SHAKESPEARE": THE WARING MINIATURE.



FIG. 3. "IT IS AN INTERESTING THING, WHOEVER IT MAY REPRESENT": THE LORD RONALD GOWER MINIATURE.



FIG. 5. "THE HEAD IS ALMOST CERTAINLY SEVENTEENTH CENTURY DUTCH": THE GOWAN MINIATURE.



FIG. 6. "AN ELIZABETHAN GENTLEMAN WITH A HIGH FOREHEAD": THE GRAVES MINIATURE.



FIG. 7. "IT AT LEAST HAS THE MERIT THAT IT IS OBVIOUSLY INTENDED FOR SHAKESPEARE": THE KITE MINIATURE.

"The connection of Shakespeare's name with the Gowan miniature (FIG. 5)," writes Mr. M. H. Spielmann, "seems to be founded on nothing more solid than fancy and hearsay; yet the claim has been made in all sincerity. I saw it first in 1910 at the dwelling of the eminent Shakespearean explorer, Professor Charles William Wallace, to whom Mrs. Gowan had submitted it for examination. It is a little painting of a youth, in oil on copper, well drawn, well modelled, and exquisitely painted, excellent in light and shade, and lifelike in effect. But the head is not English work; it is almost certainly seventeenth-century Dutch, and

so good that Mr. Brasington, then Keeper of the Shakespeare Memorial Gallery, told me that he 'hoped it might be Shakespeare.' Anyhow, it was on loan there from June 1900 to November 1902. The nearest it gets to Shakespeare is that it somewhat resembles the Grafton portrait (now at the John Rylands Library), which has no claim at all to the Shakespeare connection which has been trumped up for it. The time has not yet arrived when we can celebrate a genuine life-miniature or limning of 'the Man of Stratford.'" Mr. Spielmann discusses the other miniatures illustrated above in his article on the opposite page.

SPORTS IN THE ANTIPODES: AUSTRALIAN ROWING AND FOOTBALL.



ON A SPACIOUS RIVER, WITH ROOM FOR MORE THAN TWO CREWS TO RACE AT ONCE: THE FINISH OF AN AUSTRALIAN PUBLIC SCHOOL BOAT RACE AT GEELONG—PHOTOGRAPHED FROM THE AIR.



DIFFERING BOTH FROM "SOCCER" AND "RUGGER": VICTORIAN FOOTBALL, THE MOST POPULAR SPORT IN AUSTRALIA—AN AIR PHOTOGRAPH OF A FINAL ON THE MELBOURNE CRICKET GROUND BEFORE 50,000 SPECTATORS.

The correspondent who sends these photographs writes: "The boat race, which is rowed annually, is competed for by crews from our so-called great Public Schools. There are five of these, and they occupy a status equivalent to such English institutions as Eton, Harrow, Winchester and Rugby. These pictures were taken at Geelong, some thirty miles from Melbourne, but this locale is only used in every fifth year; at all other times the race is rowed on the Yarra at Melbourne, when it attracts

a far greater public attendance. Football is probably the most popular sport in Australia, and the attendance at the match photographed was well over 50,000. The Australian, or rather Victorian, game, which these men are playing, is quite different from either 'Soccer' or Rugby, though fully as fast as either. The ground upon which they are playing is that always used for the cricket matches between England and Australia when they are played in Melbourne."

THE FATTEST OF ALL ATHLETES: JAPANESE CHAMPIONS.



THE JAPANESE WRESTLER: HIS HEIGHT AND WEIGHT.

THE wrestlers of Japan are distinguished from the rest of their countrymen by their Herculean proportions. In his "Foundations of Japan," Dr. Robertson Scott notes: "The rigorous training, Gargantuan feeding, and somewhat severe discipline of the wrestlers enable them to grow beyond the average stature, and to a girth, protected by enormously developed abdominal muscles, which reinforces strength with great weight. . . . In a list of ten famous wrestlers, the

tallest is stated to be 6'30 'shaku' (a 'shaku' is 11'93 in.), and the heaviest as 33'2 'kwan' (a 'kwan' is 8'267 lb.). The average height and weight of these men work out at 5'84 'shaku' and 28'4 'kwan.' By way of comparison, it may be mentioned that the percentage of conscripts in 1918 over 5'5 'shaku' was 2'58 per cent. The average weight of Japanese is recorded as 13 kwan 830 momme."

WHEN IT IS DEFEAT TO TOUCH THE GROUND SAVE WITH THE SOLES OF THE FEET: A JAPANESE WRESTLING MATCH.

The famous wrestlers of Japan are very far from being of the athletic build favoured by Europeans. Indeed, to our eyes, they are grossly fat; but allied to the adipose tissue is a remarkable muscular development. A wrestler once invited a booted man to kick him in the stomach as hard as he could. After much persuasion, the European did so. The Japanese drew the muscles of his abdomen taut as the blow was given—with the result that the attacker bounced back and fell, while the wrestler laughed! In "Mysterious Japan," Mr Julian Street writes: "Under the Japanese method of wrestling . . . each match is quickly settled,

wherefore endurance is not so important as great weight and power in the first moment of attack. . . . The two men take their positions facing each other, braced upon all fours. . . . The period of preparation may often be measured in fractions of an hour; the actual struggle usually consumes but a few seconds. . . . The vanquished one need not necessarily be thrown at all, though often he is. If any portion of his body, other than the soles of his feet, touches the ground, or if (whether he be thrown or not) any portion of his body touches the ground outside the ring, that means defeat."

BOCCACCIO TRANSLATED INTO DRAMATIC SPECTACLE: "DECAMERON NIGHTS" INAUGURATES THE NEW DRURY LANE.

DRAWN BY OUR SPECIAL ARTIST, STEVEN SPURRIER, R.O.I.



DISAPPEARING BENEATH THE FOOTLIGHTS, DOWN A STAGE GRAND STAIRCASE: THE SOLDAN OF EGYPT AND ENSEMBLE IN THE FINAL SCENE OF "DECAMERON NIGHTS"

AT THE NEW "OLD DRURY," NOW GORGEOUS WITH THE LATEST MODERN DRESSING AND DÉCOR.

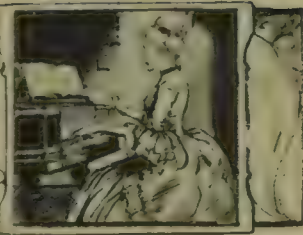
Drury Lane in its new guise was inaugurated on April 20 with a new romantic play, "Decameron Nights," founded on the tales of Boccaccio. It proved to be a magnificent spectacle, and the famous "Old Drury," with its 250 years of history, has thus become the home of all that is most modern in stage-setting, costume and decoration. The occasion aroused immense interest: patient queues of first-nighters waited all the previous night and all day for the doors to open, and the first-night audience was graced by the presence of Princess Mary and Viscount Lascelles. Our drawing shows the striking effect in the final scene, the Palace of the Soltan at Damascus, when the whole company descends a staircase leading down behind the footlights and disappears from view in

front of the audience. In the centre, is the Soltan of Egypt (Mr. Jefferson Gore), resting on the shoulders of two attendants, and behind him to the left, at the top of the steps, are Saladin, Prince of Damascus (Mr. Cowley Wright), and Perdita (Miss Willette Kershaw). On another page we give a number of old prints of Drury Lane as it was at various periods of the eighteenth and nineteenth centuries, together with a photograph of the new auditorium; and on "Books of the Day" page is an illustration of the burning of the third theatre in Sheridan's time, on Feb. 24, 1809, together with a portrait of David Garrick who was at one time part proprietor and often acted at Drury Lane.—[Drawing Copyrighted in the United States and Canada.]



(THE WORLD OF MUSIC.

By W. J. TURNER.



THE OPERA SEASON.

THE British National Opera Company, Ltd., which begins its first London season at Covent Garden on May 1, is the first serious attempt made by singers in this country to form themselves into a permanent co-operative organisation for giving operatic performances. After the disintegration of Sir Thomas Beecham's opera company, the large body of English singers which he had collected around him by years of pioneering effort was completely at a loss. Sir Thomas Beecham had given them their opportunity and had very largely trained them; he had not only trained the singers, he had also given such young musicians as Mr. Eugene Goossens the practical experience without which no man, however gifted, can be a good conductor. If Sir Thomas Beecham had only given one or two isolated seasons of opera in London, his efforts would have been as good as wasted, but he persisted long enough in London and the provinces to lay a good foundation; and on this foundation, if the British National Opera Company proves itself wise and enterprising, it ought to be possible to build a permanent structure.

This brings us once more to the heart of the problem. Everybody who knows anything about music and the theatre knows that the old Covent Garden is extinct. Before the war the annual opera season at Covent Garden was arranged by a private committee definitely as a social function. Singers and conductors from all over Europe were engaged, and on the basis of subscriptions and guarantees the whole organisation rested. It was not run primarily to make profit, although a profit was always welcome; it was run as the biggest social entertainment during the London season. Everybody who was anybody had a box at Covent Garden. Social climbers from the provinces and all parts of the Empire could find there the satisfaction of seeing their names placarded on the doors of their boxes—adjoining the names of Peers, Viscounts, Marquesses, and even Dukes. The whole operatic season was based on the solid ground of social snobbery, for a large proportion of the public that filled the stalls and the less expensive seats went chiefly, and sometimes solely, to see the jewels and the equipment generally of the aristocratic mob, and to indulge in the satisfaction of recognising a few of the more famous personages.

Only in the gallery did the really music-loving public congregate. It consisted, as all those who ever went there will remember, of a strange conglomerate of ice-cream merchants—banished Neapolitans and Milanese who had the national passion for singing and who could appreciate the bravura technique of a tenor or a *prima donna*—young English musicians, suffragettes, and a sprinkling of young eccentrics of the middle class of both sexes who had a strange passion for literature and music. This odd mixture was the genuine musical public, and it would not have paid for the hire of Mme. Tetrazzini's diamonds or for Caruso's coloured socks. Further, although it appreciated the frequently superb singing of the best of the Italian vocalists, it looked upon the Covent Garden Syndicate's ideas of opera as absurdly out of date. It had heard "Rigoletto" so often that a huge Press campaign had to be annually set in motion to advertise the appearance of some new operatic star to make it worth while hearing "La Donna è Mobile" three nights out of six. The musical interest had degenerated to a mere comparison of famous tenors, baritones, and sopranos in threadbare parts. The few novelties that were ventured upon were introduced so gingerly and with such trepidation that they had mostly become antiquated long before they saw the light at Covent Garden. Then the selection of these novelties was made upon the best social principles. The musical merit of the operas chosen was indeed the very last element upon which the promoters

were qualified to judge. Although Moussorgsky's opera "Boris Godounov" has been produced in Petrograd at the Marie Theatre in 1874, no news of this opera had ever filtered through the impenetrable silence which enfolded the gentlemen of the Covent Garden Grand Opera Syndicate. But "Boris Godounov" is only one of dozens of fine Russian, German, and French operas whose very existence seems to have been unknown to the connoisseurs who gave us in their place such

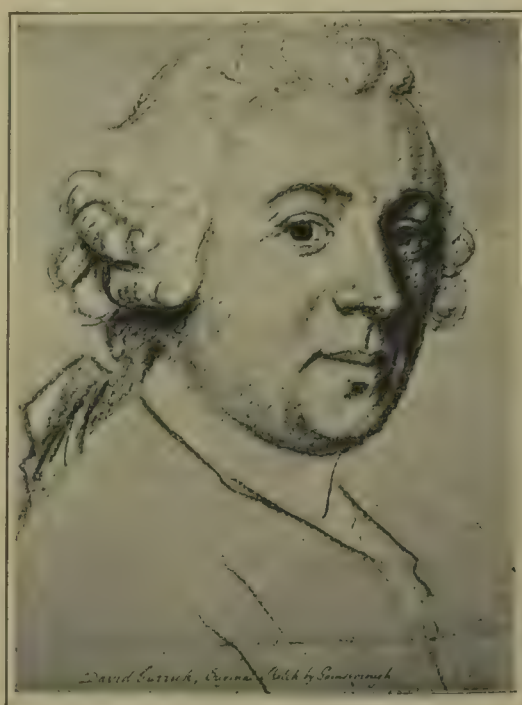
Leoncavallo when we had already had far more than enough of the crude, banal emotionalism of these two gentlemen.

However, all this came to a sudden end with the advent of the famous Beecham Russian season at Covent Garden in 1913, when the British public was introduced to the operas of Moussorgsky, Rimsky-Korsakov, and Borodin; and from that time Sir Thomas Beecham began experimenting with opera in English, the fruit of which is a large mass of people in London and the provinces added to the public sufficiently musical to support opera on other grounds than those of social snobbery. Now the British National Opera Company has taken Covent Garden for a season, and we shall see what they will make of it. They will have to succeed on their merit as musicians, for they will have no social pull. The fact remains, however, that the Covent Garden Opera House was built for a social world that has greatly changed, and it is totally unsuited as a theatre to present conditions. Those complete tiers of boxes and that huge area of stalls make a magnificent sight when filled with the wealth and beauty of London, but this can only be done for a short and brilliant season. There is no adequate accommodation for the masses who in Victorian England would never have entered an opera house and would have looked upon the theatre as the house of the Devil. Covent Garden was not built for a civilised London; it was built for Society at a time when there was Society and then nothing but the mob—a genuinely riff-raff mob to whom it was doubtful whether the National Gallery could be opened, since it was uncertain whether they would not throw broken bottles about and camp upon the floor. That age, with its dirt, its ignorance, its moralising cant, has passed—let us hope, for ever—but it leaves us, its successors, often ill-equipped materially for the great improvement in our culture and manners.

Here it is that many of us had hoped the National Shakespeare Memorial scheme was going to help us. Now, every expert connected with music and the theatre knows that when the National Memorial theatre is built it must consist of two buildings in one. These two buildings may be under one roof, or they may be side by side in one architectural scheme, but they must consist of two theatres—a large theatre for grand opera, ballet, and spectacular drama; and a smaller, intimate theatre for comedy and

Mozartian opera such as Offenbach and Gilbert and Sullivan. With these two buildings forming our National Shakespeare Memorial Theatre we could count on having grand opera, Shakespeare, comedy, comic opera, and Gilbert and Sullivan every year. The constitution of the whole scheme as regards the dramatic part has been worked out in detail by Mr. Granville Barker and others. The British Drama League, under the presidency of Lord Howard de Walden, has been founded and has now got affiliated societies all over the British Isles in order to further this scheme. The British Music Society is ready to join hands, and the National Shakespeare Memorial Theatre Committee, under the chairmanship of Sir Israel Gollancz, has got about £75,000 in hand awaiting the appropriate moment to launch a great campaign throughout the British Empire to attain this object. A few short-sighted nonentities are trying to induce the committee to give away its money and abandon the project because of the bad economic conditions which have made active propaganda for the scheme impossible during the past few years. There is little chance, however, that the members of the committee will betray their trust in this way.

There are people who for reasons of their own would like to see this scheme abandoned, and they suggest that some of the money should be given to the "Old Vic," but Miss Baylis is doing admirable and special work there and quite rightly wishes to preserve her independence.



JOINT MANAGER OF DRURY LANE FROM 1747 TO 1776: DAVID GARRICK—AN ORIGINAL SKETCH BY GAINSBOROUGH IN THE BURDETT-COUTTS SALE. In David Garrick's time there was great opposition between Drury Lane and Covent Garden, and in 1750 rival performances of "Romeo and Juliet" took place at the two theatres simultaneously, Garrick and Mrs. Bellamy appearing at Drury Lane. Gainsborough's sketch portrait of Garrick, in red and black chalks, is to be offered on the second day of the Burdett-Coutts sale at Sotheby's, on May 15, 16 and 17.

By Courtesy of Messrs. Sotheby, Wilkinson and Hodge.



WHEN THE ADJOURNMENT OF THE HOUSE WAS MOVED OUT OF SYMPATHY WITH SHERIDAN: DRURY LANE THEATRE BURNING IN 1809—SEEN FROM WESTMINSTER BRIDGE. The third Drury Lane Theatre was burnt down on the night of February 24, 1809. Sheridan, its chief proprietor, was M.P. for Westminster, and Lord Temple moved the adjournment "in consequence of the extent of the calamity which the event just communicated to the House would bring upon a respectable individual, a member of that House." Sheridan, while grateful, objected, because "whatever might be the extent of the individual calamity, he did not consider it of a nature to interrupt their proceedings."

trumpet second-hand tinsel as, for example, Wolf-Ferrari's "Jewels of the Madonna." Even Wolf-Ferrari had done better work than this, works in which there was some attempt at delicacy of expression and real musicianship, but they were neglected in favour of imitation Mascagni and

FROM KILLIGREW TO COLLINS: OLD DRURY AND NEW DRURY.

PHOTOGRAPHS SUPPLIED BY AUGUSTIN RISCHGITZ.



DESIGNED BY ADAM FOR DAVID GARRICK IN 1775:
THE FAÇADE OF THE SECOND THEATRE.



OPENED WITH BYRON'S PROLOGUE IN 1812: THE FOURTH (AND
EXISTING) THEATRE IN ITS ORIGINAL FORM.



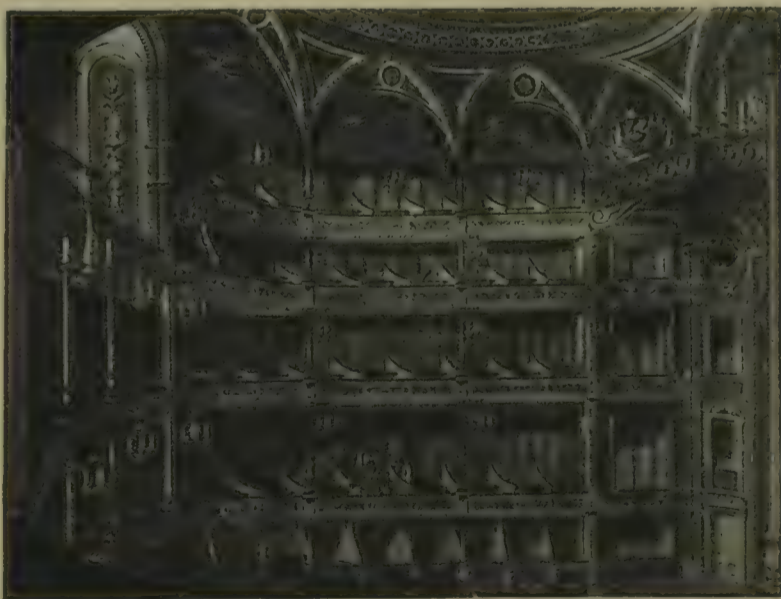
OPENED WITH HANDEL'S ORATORIOS IN 1794,
AND BURNT IN 1809: THE THIRD THEATRE.



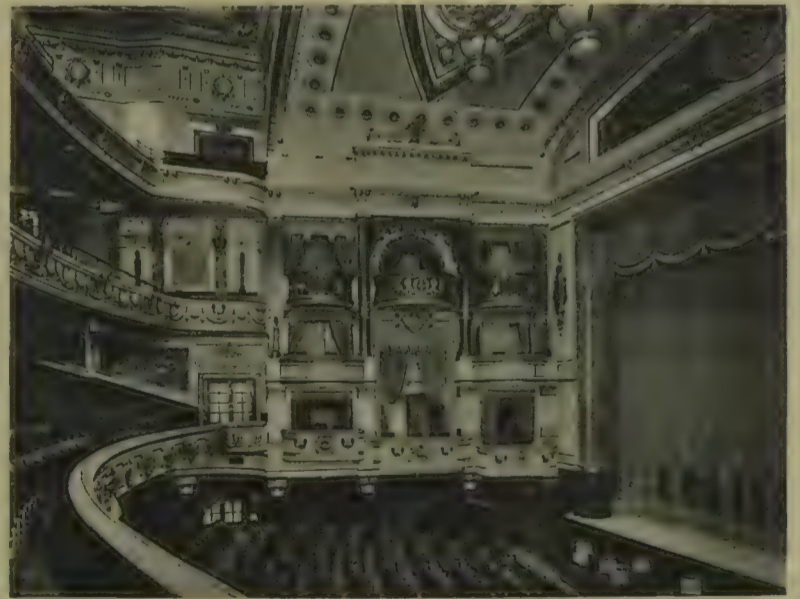
THE AUDITORIUM BEFORE WHICH DAVID GARRICK ACTED: THE SECOND
DRURY LANE THEATRE, DESIGNED BY WREN AND OPENED IN 1674.



AFTER THE ADDITION OF THE PORTICO (1819-26) AND BEFORE THE
COLONNADE (1831): THE FOURTH (EXISTING) THEATRE, 1828.



THE BUILDING AT WHOSE DESTRUCTION SHERIDAN SAID: "SURELY A MAN
MAY WARM HIMSELF AT HIS OWN FIRESIDE!": THE THIRD THEATRE.



RECENTLY REOPENED IN THE PRESENCE OF PRINCESS MARY, WITH THE PRO-
DUCTION OF "DECAMERON NIGHTS": THE NEW AUDITORIUM AT DRURY LANE.

Drury Lane Theatre has begun a new chapter in its famous history of 250 years. On Thursday night, April 20, it was reopened in a blaze of splendour with the production of "Decameron Nights," and the audience, which included Princess Mary and Viscount Lascelles, saw the magnificent results of the new reconstruction. The existing roof was retained, and the vestibule, rotunda, and royal staircase remain practically unchanged, except for new decorations. The first theatre was built for Thomas Killigrew, the last of the King's jesters, and was opened by Charles the Second on May 7, 1663. This was the Drury Lane of Nell Gwynne. In 1672 it was burnt down, and was rebuilt by Sir Christopher Wren at a cost

of £4000. This second theatre was opened on March 26, 1674, and was controlled first by Christopher Rich and later by David Garrick, for whom Robert Adam built a new façade. Then Sheridan took it, and it was rebuilt in 1791 by Henry Holland, the architect of Carlton House and Sloane Street. This third theatre was opened on March 12, 1794, and was burnt down in 1809 (as illustrated on our "Books of the Day" page). It was again rebuilt, by Benjamin Wyatt, and opened, with a prologue by Byron, on October 10, 1812. This fourth theatre, which has stood for 110 years, has been associated with the famous managements of Sir Augustus Harris, and, to-day, of Mr. Arthur Collins and Mr. Alfred Butt.

A DUTCH CONCERT HEARD IN AN ENGLISH HOME: MUSIC BY WIRELESS AT A RANGE OF 500 MILES.

DRAWING BY W. R. S. STOTT.



SHOWING TOWNS WHERE "DUTCH CONCERTS" ARE ENJOYED EVERY SUNDAY AFTERNOON: A CHART OF BRITISH WIRELESS-TELEPHONE STATIONS WHERE MUSIC TRANSMITTED FROM THE HAGUE HAS BEEN RECEIVED.



WHERE THE MUSIC IS TRANSMITTED PART OF THE AERIAL AT THE HAGUE.



PLAYING TO LISTENERS IN BRITAIN: THE HAGUE "RADIO" BAND.



SPEAKING AT THE HAGUE TO CORRESPONDENTS IN BRITAIN: MR. IDZERDA, E.E., PRESIDENT OF THE DUTCH COMPANY.



INCLUDING GRAMOPHONE AND MICROPHONES: THE RADIO-VALVE TRANSMITTER AT THE HAGUE.

IF a stranger visited a certain little room at The Hague any Sunday afternoon between three and five p.m. he would see and hear vocalists and a small orchestra perform. To the uninitiated it would appear that the selections were merely being rendered for the mutual pleasure of the few artists present; but if he could be transported instantly to London, Land's End, Edinburgh—in fact, to any place possessing a "receiver" within 500 miles of The Hague—he could still listen to the concert performed by that little party on the Dutch coast! Owing to the wonderful improvements in wireless apparatus during the last few years, it is now possible for us to sit in the comfort of our own homes, and with the aid of a suitable receiver to listen to concerts, songs, and speech, no technical skill being required. Not only from the Nederlandsche Radio-Industrie

[Continued below.]

PORTRAITURE IN POTTERY: RUSSIAN BALLET AND FANCY DRESS FIGURES.

EXCLUSIVE PHOTOGRAPHS BY "THE ILLUSTRATED LONDON NEWS."



POTTERY AS A MEDIUM FOR PORTRAITURE IN STAGE AND FANCY COSTUME: WELL-KNOWN PEOPLE REPRESENTED IN CHELSEA CHEYNE FIGURES BY MISS GWENDOLEN PARNELL—EXAMPLES FROM HER EXHIBITION.

Miss Gwendolen Parnell, whose beautiful work in figure pottery is now well known, arranged to hold an exhibition of her Chelsea Cheyne figures, at the Chelsea Pottery, Paradise Walk, on April 28, 29 and 30, from 2.30 to 6 p.m. They include a set of the Russian Ballet, some new portraits, and examples of her new moulded "Battersea figures," which, being reproduced in moulds, can be sold at more popular prices than single originals. The figures illustrated above are: 1. M.

Slavinsky as a Colibri fairy; (2) Mme. D'Albacin as Scheherazade; (3) "The New Frock" (a "Battersea" figure); (4) "Dear Eve"; (5) Lady Diana Cooper as Diana; (6) Miss Coxon as "The Country Girl"; (7) Miss Moreton as the "1st Porcelain Princess"; (8) Mme. Tchernicheva as "The Countess"; and (9) Miss Hylda Bewicke as the "2nd Porcelain Princess." Miss Parnell's figures of characters in "The Beggar's Opera" were illustrated in our issue of June 11, 1921.

THE WHITE RHINOCEROS: A SURVIVOR OF PLEISTOCENE GIANTS.



TAKING HIS DAILY MUD BATH (UNLIKE HIS BLACK BROTHER): A WHITE RHINOCEROS, THE GIANT OF THE SPECIES, PHOTOGRAPHED IN AN EQUATORIAL SWAMP NEAR THE SOURCES OF THE NILE.

"IT is to Dr. Herbert Lang," says a French writer, M. V. Forbin, "that we owe the first scientific study of the 'white' rhinoceros. Actually the colour is light slate, and the beast is the biggest mammal on earth, with the exception of the elephant. Honorary Professor at the American Museum of Natural History, Dr. Lang headed a Zoological and Anthropological Mission to Central Africa, and brought back, after five years' exploration in the great Equatorial forest, a fine collection of notes and documents of great value. . . . The great mammal here described belongs to a special class in the rhinoceros tribe. All the other kinds, whether African, Asiatic, or Malay, unicorn or bicorn, have pointed snouts, the upper lips ending in a triangular point, somewhat similar to the 'beak' of the tortoise. In the species here shown, the snout is as though it were cut off at a right angle and the lips are rectangular. Dr. Lang discovered that the lower lip is covered with a layer of horny matter, which protects the beast against the sharp grass on which it feeds. Other anatomical characteristics separate it from its African brother, the black rhinoceros. . . . The 'white' rhinoceros is the giant of the species. A male killed by Dr. Lang measures exactly 4 m. 69 (about 15 ft.), which is bigger than the larger Indian kind. The front horn is phenomenally long with some of the beasts. A female had one 1 m. 55 (about 5 ft.) long. Concerning horns, Dr. Lang observed a curious fact: they do not actually grow on the skull, but on the thick

(Continued opposite.



WITH INSECURE HORN, NOT A WEAPON BUT AN IMPLEMENT: THE SQUARE JAW OF A WHITE RHINOCEROS KILLED BY DR. HERBERT LANG.

Continued. skin with which it is covered, and which is continued without interruption under their base. Two days after death, they can be pulled off quite easily, as they are attached by little fibres. This peculiarity should attract the attention of palæontologists; these huge horns so insecurely set are not, as was generally supposed, weapons, but merely tools which the animal uses to brush aside the grass and make his way rapidly through the jungle. In some of the extinct species we find monstrous forms supplied with bony or horny appendices, the functions of which remained a mystery until Dr. Lang's discovery. The habits of the white rhinoceros are peculiar to himself. He is a sociable creature, living with others of his kind—five to ten in number, whereas the other kinds live alone. The members of this herd never fight, as do elephants and buffaloes. They do not attack man, whereas the black rhinoceros, a really ferocious beast, attacks travellers without any provocation. The latter also feeds almost exclusively on the branches of shrubs, which it pulls off with its prehensile lip. The white rhinoceros, owing to the formation of its mouth, can only eat grass. One of its habits is its daily mud bath, whereas the black kind are quite happy in arid regions. The mud dries rapidly in the sun, leaving a layer of shiny dust, hence its common name of white rhinoceros. Formerly the species was pretty general in South Africa, but was rapidly exterminated by the settlers. Last year there were only about twenty

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to be found in the Umfolosi Reserve (Zululand), and these were nearly all killed, quite regardless of the law, during a beat organised by some hunters. In 1908 the white rhinoceros was considered to be quite extinct; but some were then discovered by an explorer in a new habitat 4000 kilometres (2500 miles) more to the north, in the region of the sources of the Nile. This marshy and unhealthy territory is unsuited to white colonisation, and we hope that these inoffensive monsters,

survivors of the gigantic fauna of the Pleistocene period, will escape total extinction. Dr. Lang thinks there are about 3000 white rhinoceros still living, and states that their existence depends on three Colonial administrations—the British Soudan, the district of Uele (Belgian Congo), and the French West African Government. The British and Belgians have already taken steps for the protection of the beast. Will not the French follow their example?"

WHY FRANCE DISTRUSTS GERMANY: A "WAR" OUTRAGE IN "PEACE."



BEFORE THE EXPLOSION: FRENCH TROOPS ABOUT TO SEARCH A MORTUARY CHAPEL AT GLEIWITZ FOR HIDDEN ARMS.



THE FIRST RESULTS OF THE SEARCH: RIFLES AND MUNITIONS FOUND BENEATH THE CHAPEL—PHOTOGRAPHED SHORTLY BEFORE THE EXPLOSION.



AFTER THE EXPLOSION WHICH COMPLETELY DESTROYED THE CHAPEL AND KILLED ELEVEN FRENCH SOLDIERS: THE DÉBRIS, WITH THE CALVARY INTACT.



THE FIRST INQUIRY ON THE SCENE OF THE EXPLOSION: GENERAL DE CHAMPEAUX AND LIEUTENANT-COLONEL REY EXAMINING THE CHAPEL RUINS



FIRST AID TO THE WOUNDED, AND BODIES OF THE DEAD LAID OUT: FRENCH AMBULANCE MEN AT WORK AFTER THE EXPLOSION WHICH KILLED ELEVEN OF THEIR COMRADES AND ONE GERMAN WORKMAN, AND INJURED ELEVEN OTHER FRENCH SOLDIERS.

"Upper Silesia," says a French writer, describing the outrage here illustrated, "remains a secret arsenal of arms and war material, which German military organisations maintain despite the vigilance of Allied troops of occupation." He goes on to describe how, at Königlischehütte, a suburb of Gleiwitz, a secret store of arms and munitions was found buried beneath the floor of a small mortuary chapel in a cemetery adjoining a steel-factory, containing tombs of former directors of the factory. The chapel was believed to be mined, and great precautions were taken. Nevertheless, after part of the contents had been removed, comprising

three machine-guns, twenty-four rifles, belts of cartridges and grenades, directly the men lifted some other boxes of grenades a terrific explosion occurred, destroying the whole building. Eleven French soldiers and a German were killed, and eleven other French soldiers wounded. The victims were buried in a cemetery where already lie 112 French soldiers who have died in Upper Silesia during the last two years, "41 of them," says the French writer, "victims of German attempts." An enquiry was opened, but evidence was difficult to obtain owing to "the reprisals which the secret German organisations take on all who assist the Allied authorities."



THE WORLD OF WOMEN.

THE Easter holidays were frigid things. Ours is a brave sex, and new clothes were boldly worn and the fashions as blatantly exaggerated as they usually are at the holiday season. I saw a great deal of many silk-clad legs that I preferred looking at to owning, with the north-east wind blowing cold rain at them. This fashion is happily passing; but, like its predecessors, it has a final flare-up when it is at its ugliest and most extreme. At Boscombe, where I was, it was quite a lesson in making the best of things. Whatever happened, there were cheery looks. Parties came in from motor runs in the New Forest looking half-frozen, but declaring manfully that it had been perfectly splendid. The churches were full on Easter Sunday, the Winter Garden concerts full, and the streets full on other days. There was a good deal of time when the front proved too rough for the most determined "blow" hunters. Bournemouth and Boscombe have a character all their own, which I think impresses itself on the visitors, who were plentiful, but quiet, ever so respectable, and remarkably kindly and polite one with the other.

The late Earl of Gosford had not been seen much in London of late years. At one time his was a well-known figure in society. Dapper, well turned out, and handsome, he was, like most Irishmen, a delightful companion. His widow was a devoted friend, and for many years Lady-in-Waiting to Queen Alexandra. The new Earl was, as a young

Reid to the Councillor of the Embassy, which Mr. Ridgely Carter then was. It was a great wedding; the King and the Queen (Edward and Alexandra) were present, and all society mustered in great force. Queen Alexandra is godmother to the now



SOMETHING NEW IN THE HAT LINE.

It is made of crinoline straw, and trimmed with old-blue picot edged ribbon and roses and daisies. The Galleries Lafayette, of Regent Street, are responsible for it.

Viscount Acheson, Lord and Lady Gosford's son. He was, as a baby, very delicate, but is now, I hear, quite a strong boy.

The engagement of Major Henry Charles Loyd to Lady Moyra Brodrick is what used to be called in mid-Victorian days a really nice one. Major Loyd is the second son of Mr. Edward Henry and the Hon. Mrs. Loyd of Langleybury, Herts, and won the D.S.O. and the M.C. in the war. He is in the Coldstream Guards, and is a nephew of Lord Lurgan. His elder brother, Mr. W. L. B. Loyd, married a daughter of the second Lord Brabourne, sister of the Countess of Mexborough. Lady Moyra Brodrick is the Earl of Middleton's youngest daughter of his first marriage, with Lady Hilda Charteris. The bride-elect's eldest sister is Lady Tweedmouth. The second, Lady Sybil Graham, who was the first of the Queen's Maids-of-Honour to marry, is the wife of the British Ambassador at Rome, Sir Ronald Graham.

Great sympathy is felt for Lord Derby, his brothers, and his only sister, Lady Isobel Gathorne-Hardy, in the loss they have sustained by the death of their mother, the Dowager Countess of Derby. The closest affection existed between the members of this family, and there never was a more devoted mother than the late Lady Derby. She was a great figure in society in Victorian days, although, like the present Lady Derby, she was averse to any kind of display or publicity. She was the daughter of the fourth Earl of Clarendon, who held many State offices, including Lord Lieutenant of Ireland and Lord Privy Seal. Always a favourite of Queen Victoria, the late Peeress was equally so of King Edward and Queen Alexandra and of King George and Queen Mary.

The season of Grand Opera by the National British Opera Company deserves support, and we must all hope that it will get it. Music-lovers increase, and it may be that there are enough of them to enjoy opera for the sake of the music. Up to the time when war turned the world into unexplored ways, the opera was a place to see and be seen quite as much as one to hear music. There were musical enthusiasts—more in the cheaper than in the more expensive parts of the house—but not enough to support Grand Opera without the subscription list of the smart folk for their boxes and their stalls. If the new venture appeals so, it will do well; and that the King and Queen and the Prince of Wales will lend their aid during the season—albeit they are not opera lovers—is assured. Queen Alexandra always loved opera, but her Majesty will not fulfil many evening engagements this season, and may not be much in town. Princess Mary does enjoy opera, so do the Princess Royal and Princess Maud. Earl and Countess Howe are enthusiasts for music. Everything depends upon how the operas are given, and about their excellence there seems to be no doubt entertained by those in the know.

Possibly the long reign of King Nor'-east Wind and his stern, unyielding sway is to blame for the general plaint of rheumy-rheumy that one hears on all sides. People who looked upon cures as autumn fixtures are now going to them in this spell of weather called by courtesy spring. Harrogate is being invaded by relay after relay of sufferers. It is a favourite cure, always efficacious, and not necessarily expensive at all, as will be seen from particulars which can always be obtained from Mr. F. J. C. Broome, manager at the baths; or, indeed, from any Great Northern Station or office. The Yorkshire moors are in great beauty with golden gorse in spring and with purple heather in summer, and the place itself is at its best in spring and early summer.

I know of no more comfortable period in these chilly days than that of afternoon, with its cosy chats, perhaps a rubber of bridge, and its cigarettes,



A HARMONY IN GREY AND SILVER.

An afternoon gown in grey crêpe embroidered in oxydised silver, which is a Martial et Armand model.

man, in the South African Campaign, in which he was wounded. He had the honour of raising the Union Jack over Pretoria Government buildings when peace had been declared. His marriage to the only daughter of Mr. and Mrs. Ridgely Carter took place from Dorchester House, then in the tenancy of the late Mr. Whitelaw Reid, American Ambassador, and lent by him and Mrs. Whitelaw



A NAVY-BLUE GABARDINE SUIT.

Just to enliven it up a bit and to avoid the reproach of dulness, this gabardine coat and skirt, which comes from the Galleries Lafayette, Regent Street, has a red waistcoat embroidered in blue.

in a cheery and warm room and in pleasant society. There are such pretty and such comfortable and restful gowns for this cosy hour or two that add yet further to its attractions. That they are graceful, charming, and not expensive is proved by a visit to Debenham and Freebody's, where there is a choice of these dainty and becoming gowns at from 5½ to 10 guineas. The new draped sleeves and the long draped lines and the little bit on the floor at the back all make for the grace, which is a part of the feminine charm of what may be called the women's hour, and which men, when they can join in it, so thoroughly enjoy. In these days men are busy people; but if they can run in to their womenkind at tea in the afternoons, they do, and when there is a will there is so often a way!

A. E. L.



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THE WORLD OF THE THEATRE.

BY J. T. GREIN.

I SPENT my Easter holidays in Belgium, and I have come back with experiences which seem to me like Arabian Nights. I have studied the people, seen their plays, viewed their wonderful trade exhibi-



AT THE EPSOM SPRING MEETING: PRINCESS MARY, HER HUSBAND, VISCOUNT LASCELLES, AND THE DUKE OF YORK.—(Photograph by S. and G.)

tion; and more than ever am I full of admiration for such arduous workers and relentless pleasure-seekers.

When La Monnaie announced for Easter two popular operas—one by Puccini, and the other, of course, by Charpentier—such was the throng when the box-office opened days before that by twelve o'clock there was not a seat left. At the Flemish Theatre (which, under the able direction of Jan Poot, is flourishing, and where English plays are always welcome) I found, on the Saturday before Easter, tremendous perturbation. There was to be a new operette of Belgian make, entitled "The Daughter of the Rajah." All was ready—the scenery, the actors, the orchestra; but, unfortunately, the score had not turned up, and all

that was to be found was the piano accompaniment. What would have happened at a London theatre in these circumstances? A rush to the Press Association, lament in "pars," indefinite postponement, and what not. But what did Director Poot, in concert with his conductor, do? "If there is no orchestration, there can be no orchestra; but there shall be an operette, for we have a piano." And so said, so done. When, on Sunday afternoon, the house was filled from floor to ceiling, and the *régisieur* announced the calamity in a few chosen words, he might have saved himself that trouble. Some shouted, "Go ahead; we are with you"; and, lo and behold! the curtain rose on a gorgeous Eastern scene, with one man at the piano in the vast orchestral well!

I have rarely heard such enthusiasm: every song was encored, and at the finales the house reverberated as if by thunder. Thence I went to the Théâtre du Marais, where Jules Delacre, for whom I founded the French Players, is director. As there was no theatre available, he commandeered the well-known concert-room "Patria," and remodelled it into a little house of Art, light-grey in tone, stately of line, with a Shakespearean stage, equally adaptable to the extreme classic and the ultra-modern. I saw de Musset's "Chandelier," that daintiest of morsels, daintily performed in the same picturesque way as Delacre staged it some years ago in London. There followed "Sganarelle," by Molière, a feast of humour and a feast to the eye. Such beautiful costumes, such wealth of colour: in London such a production would have cost some thousands; in happy Brussels the skilful Delacre does it for a ridiculously small sum. His theatre is distinct; it has become the "Colombier" of Brussels, the font of all that is novel and exquisite in dramatic art. Again, I wended my paces to see Fonson's latest play, "The Uncle from Valparaiso," quite worthy of the father of "Miss Beulemans," and excruciatingly funny. If London managers are not asleep they will rush to get it; well adapted, there will be "Tons of Money" in it.

In conclusion, a little personal note, to show how wonderfully well some Belgians understand the amity of nations. Some time ago I had occasion to render a small service to M. Camille Huysmans, the famous Sheriff of the City of Antwerp. I paid him a friendly call, and when I left, after an hour's serious conference, I had in my pocket my appointment to a new post especially created for the occasion by M. Huysmans on behalf of the municipality. I am, henceforth, Antwerp's Honorary Literary Adviser and Councillor in the British Empire for the Libraries and Theatres of that city—which means it will be my task to knit the bonds between Great Britain and great little Belgium more firmly; to make for perfect mutual under-

standing; to acquaint both nations with all that is good both in art and letters. It will be my task to see that English books of value occupy the shelves of Antwerp's City Library; that British plays and British music are heard in the three Flemish theatres of the municipality; and that, in exchange, Flemish literature and compositions find readier access to these shores.

When my organisation is complete I shall, every few months, proceed to Antwerp, and, at the Town Hall, receive all who seek information; likewise, my London office will be open to all inquiries. In M. Camille Huysmans, Antwerp's renowned Sheriff and Member of Parliament, I have a chief and henchman well acquainted with our Empire, and so eager to further the cause that I shall cheerfully set to work, convinced that it cannot but make for good.



A MASTER OF THE FILM: MR. D. W. GRIFFITH, PRODUCER OF "ORPHANS OF THE STORM," WHO IS VISITING ENGLAND.

Mr. Griffith, few will question, is the master producer. To this, "Orphans of the Storm," at the Scala Theatre, bears ample witness—and there are "The Birth of a Nation," "Broken Blossoms," and "Intolerance." He was born in Kentucky in 1880.

Photograph by Photopress.

A Confession

by "Warwick."

I am generally looked upon as an upright man, I have never evaded Income Tax—I can't. I have never taken more than my share of a bottle of wine. I have never intentionally led from the wrong hand at Bridge.

But there is a blot on my record. I have sinned against the salt. In the dead of night I stole downstairs and entered Sir James' study and helped myself to his Kenilworths. It was mean—it was inexcusable—and though I return them it will not exonerate me. But then I could not sleep. I got up to get a Kenilworth, but my case was empty. I went to my bag, and

the cigarettes I drew out were not Kenilworths! (Since then I have always seen my cigarettes packed.) I did try them, but it was no good. They hadn't the quality. They lacked that subtle flavour which when once it has caught you spoils you for any other tobacco.

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SCIENCE JOTTINGS.

CONCERNING JAPAN.

IT is plain that no opportunity will be lost, no effort spared, to impress the Prince of Wales favourably with his visit to Japan. Pomp and circumstance will be made to play their full part, and the most will be made of the many beauty spots—natural and artificial—which have made Japan so famous. But the fulfilment of this programme will leave no time at all, we suspect, for even a cursory review of the many remarkable features which characterise what are formally known as the "fauna and flora" of Japan—or, in other words, its "natural history."

Will the Prince, for example, be given an opportunity of seeing one of the "Hairy Ainus"? These people, now reduced to a population of less than 20,000, are the aboriginals of Japan, and do not in the least resemble the Japanese who have supplanted them. They are to be found in the north and east of Yezo, the south of Saghalien, and the three most southerly islands of the Kuriles. Throughout their range they obtain their livelihood by hunting and fishing.

Though short of stature, with a light-brown skin and very hairy body, they recall, in some respects, the Todas of India, and the aboriginal Australians. This last resemblance is worthy of note, since it is a further indication of their primitive position among existing races of mankind.

The Japanese themselves are Mongoloids, and represented by two distinct types. A "fine" type, characteristic of the upper classes, tall and slim, long-headed, long-faced, with thin, convex, or straight nose, and with "straight" eyes in the men, but more or less oblique (and therefore more markedly Mongoloid) in the women. They are probably the descendants of tribes which entered Japan by way of Korea and the Tsushima Islands, ages ago. The second type, distinguished as the "coarse" type, is common to the mass of the people. Herein the body is thickset, though well proportioned, the skull round, the face broad, with prominent cheek-bones, the eyes slightly oblique, the nose flat, and the mouth wide. It is suggested that these are descended from the warriors who invaded the west coast of the island of Kiu-siu, and then Nippon, somewhere about the seventh century B.C.

The Japanese have no colour in their cheeks, but in early infancy display curious, and inexplicable,

pigmented spots down the middle of the abdomen and on the lower part of the back. Hair on the face, save where an admixture of Ainu blood may be suspected, is but feebly developed.

So much for the human population of Japan. We may turn now to the zoology of the country. In an

characteristic animals of Japan is the red-faced Macaque, allied to the Barbary Ape, and the Tcheli monkey of the Yungling Mountains of North China. The Japanese ape inhabits the island of Nippon, up to 41 deg. North Latitude, and shares with its Chinese ally the distinction of living farther north than any other species of monkey.

Japan possesses a peculiar species of spotted deer, allied, on the one hand, to a species of Northern China, and on the other to a Formosan species. She also possesses two species of bear. One of these is allied to a peculiar variety of the brown bear of Europe, inhabiting Amur and Kamschatka; the other is a black bear, allied to species found respectively in the Himalayas and Formosa. But the most famous of her carnivores is the now well-nigh extinct sea-otter. The Japanese have yet to learn the value of protective legislation and the formation of "reserves" for their vanishing fauna. A goat-like antelope and a wild boar are all that can be further selected for mention from a fairly long list.

The birds of Japan display a singular resemblance, in many respects, to those of the British Islands. But they are also represented by strictly Asiatic species. Two remarkable pheasants are among these: to wit, the "green pheasant" (*Phasianus versicolor*), which has been introduced into British coverts, and the beautiful "copper pheasant," or "Soemmering's pheasant."

The Japanese seas harbour some remarkable fishes. But of these mention can be made of two only. One of these is the strange, archaic, "frill-gilled shark" (*Chlamydoselache*); the other, the famous "red tai" (*Pagrus major*), which is as much a national emblem as the chrysanthemum.

The space allotted me leaves me no room for even a cursory description of the many wonders which the Japanese have produced in the matter of domesticated animals. But in many ways the most remarkable of these is the long-tailed fowl, whose tail may attain to a length of as much as seventeen feet! W. P. PYCRAFT.



TO BE SET UP AT HOLBORN BARS: THE ROYAL FUSILIERS WAR MEMORIAL—BY ALBERT TOFT.

The photograph shows the full-size model of the statue for the Royal Fusiliers War Memorial, which is the work of that distinguished sculptor Mr. Albert Toft, and is to be set up at Holborn Bars. The figure, which will be in bronze, is 8 ft. 6 in. high.

island fauna we naturally expect to find many derivatives from the nearest mainland, but there are also species whose nearest allies are to be found in regions so remote as northern India on the one hand, and the Malay Archipelago on the other. One of the most

"World-Wide Publicity" is the title of an illustrated brochure published by the well-known advertising agents and experts, Messrs. Frederick E. Potter, Ltd., of Imperial House, Kingsway. It is issued in celebration of their semi-jubilee, as twenty-five years have now elapsed since the business was started by Mr. F. E. Potter, who is still in active management. All who are interested in advertising (and who is not in these days?) will find much of value in this publication.

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THE PLAYHOUSES.

"DECAMERON NIGHTS." AT DRURY LANE.

GONE are the days when we used to get at Drury Lane rather too much drama for our money, when spectacle might serve as help to climax and adorn the sensation of the plot, but was not the be-all and end-all of endeavour. Mr. Arthur Collins and his fellow directors, in their newly-decorated playhouse, evidently think they must move with the times, and take up the challenge of Mr. Oscar Asche and Mr. Cochran, those master showmen of our stage; and so, in place of the thrills and the gusto of the old-style play, we are offered a blaze of colour, a parade of gorgeous costumes, a succession of scenic wonders, pictures resplendent of East and West, intended to illustrate that Renaissance era when Crusaders fought and a Saladin proved a pattern of chivalry. Certainly this spectacle at the Lane is on a tremendous scale; the use of red pigment wholesale in the tableau of the Hanging Gardens of Damascus and in the big State scene in Venice leads to effects that are not only dazzling but beautiful also, and there is plenty to admire in the monastic pageant which rings up the curtain, in the Venetian street vistas or interiors, and in the imposing, escalator-like processions of the Soldan's palace. But the appeal of "Decameron Nights" is mainly addressed to the eye; the ear is less flattered. Not much of the spirit of Boccaccio has been left by either Mr. McLaughlin, the original adapter, or his collaborator, Mr. Boyle Lawrence, in what one is tempted to call the libretto; they keep the episode of the villain smuggled in a chest into a virtuous lady's bedroom, which Shakespeare borrowed for his Iachimo, but the most amusing passages of their dialogue, the duels of words between the villain Ricciardo and his shrew of a wife, sound a very modern note. Old Drury having committed itself to emulation of our spectacle-mongers and the "movie" shows, there is not too much scope for acting.

"LOVE'S AWAKENING." AT THE EMPIRE.

"Love's Awakening" does not wholly and always live up to the promise which its music holds out

in its early stages, of reviving genuine light opera on our stage—its composer, M. Eduard Kunneke, after a most encouraging start, in which he achieves something more than mere tunefulness, drops too nearly, later on, to the level of musical comedy in his score—but at all events the new piece is an advance in the right direction, providing songs, duets and recitative that fit into a scheme, and affording opportunities for singers with telling voices. That is something—and no small thing—to the good, and Mr. Edward Laurillard, who is responsible for

the small band of dramatists who are giving us live art in the theatre. The topic of illegitimacy in connection with village life is so hackneyed and leads so inevitably to melodrama that Mr. Percy would have done well to reject it; but, if the temptation to use it could not be resisted, then at least he should have avoided the device of letting a husband by his silence deceive his wife as to a love-child and cause her to think it to be his when it is really his brother's. The few words needed to explain the business would have been spoken and not withheld in the actual world, so that

the audience feels at once that a man so stupid as this man merited all the trouble he got—and more. Mr. Percy's characters are therefore under a handicap; but, despite this, they are outlined boldly enough to allow of some fine acting. The old curmudgeon of Mr. Reginald Bach, the amorous widower of Mr. Ambrose Manning, the double-dealing mother-in-law of Miss Ethel Coleridge, and the young heroine of Miss Moyna MacGill are all telling studies; while from Miss Edyth Goodall we obtain something better still. She has emotional intensity at her command, and her displays of feeling do much to mask the weaknesses of Mr. Percy's tale.

"TONS OF MONEY." AT THE SHAFTESBURY.

Farce that goes the whole hog, so to say, is always assured of a hearty welcome; but it is rarely to be had in English make, at all events. "Tons of Money" is this *rara avis*; it is home-born, being the work of Mr. Will Evans, the comedian, and a certain "Valentine," and it is riotously funny without owing a spark of its comicality to bed-room scene or sex intrigue. It avoids all the so-called Gallic spice, and yet keeps its audience in convulsions of laughter. Mr. Ralph Lynn, a man of many disguises, a legatee who never handles those "tons of money," need hardly open his mouth sometimes to get his laughs. He is admirable throughout the farce, and, with the help of sprightly Miss Yvonne Arnaud, carries the play on his shoulders.

NOTE.—Mr. Matheson Lang has revived "Mr. Wu" at the New Theatre, and it is more than likely to repeat its former success.



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the enterprise, deserves to be felicitated on having got so far on the road of reform.

"IF FOUR WALLS TOLD." AT THE ROYALTY.

If only Mr. Edward Percy could be as unconventional in his choice of plot as in his treatment of character, could he but have matched the local colour of his play, "If Four Walls Told," with a story as natural as that is, we should be claiming him as a promising recruit to

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THE CHRONICLE OF THE CAR.

Fresh Legislative Proposals. The more I study the report of the Departmental Committee on the subject of new legislation for motor vehicles, a summary of which appeared in these notes last week, the worse it seems to be from

bear witness in his favour. So long as that sort of thing persists, it is perfectly obvious that stiffening up the penalties is much more likely to increase the measure of injustice to which the motorist is undoubtedly subjected without contributing to the sum of the public safety. To my mind, we are not so badly off under the existing law as to require its alteration, especially along the lines indicated by the report of the Committee.

I believe that many police authorities are entirely against the abolition of the speed-limit, so, when the resultant Bill comes before Parliament, there is certain to be acute controversy. What may quite easily happen is that the law as to speed-limits will be left as it is, while the other restrictions and enhanced penalties recommended by the Committee will be adopted. Then we shall indeed be in Queer Street, and those who have agitated for the wiping out of the speed-limit will be sorry they spoke. I refer, of course, to the general limit of twenty miles an hour. What I wrote last week on the subject of

lower limits of speed in towns and other special localities still stands.

More British Records Smashed. R. N. Judd, riding a $3\frac{1}{2}$ -h.p. Norton fitted with Dunlop tyres, has broken the following British records, subject to official confirmation—one kilo (flying start), 22.7 sec., equivalent to 98.5 m.p.h.; one mile (flying start), 36.98 sec., or at the rate of 97.35 m.p.h.

Brooklands at Easter. I went to Brooklands on Easter-Monday and, in spite of the wretchedly inclement weather, enjoyed the racing amazingly. The finishes in most of the races were excellent, and reflect the greatest credit on the handicappers. In several races, notably the

eight, there were thrilling struggles between whole groups of cars—not merely between two "dark" cars which ran away from their fields—and I came to the conclusion that, after all, there is nothing quite so exciting, and withal interesting, as motor-racing when it is really racing.

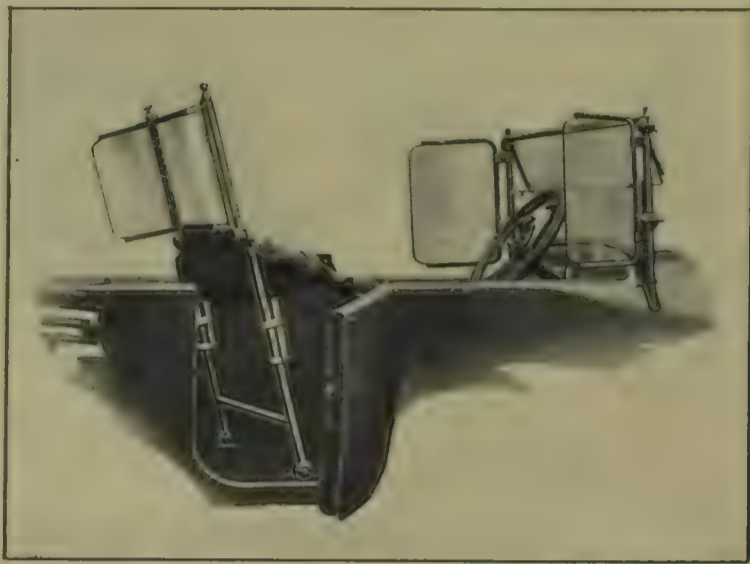
The Brooklands meetings ought to be one of the most popular of all sporting fixtures within easy reach of London, but they will never appeal adequately until the arrangements for feeding the multitude are placed on a proper footing. I thought there was to be an improvement this year; but if Easter Monday is anything to go by, they look like being as bad as ever. Not to pursue the subject, they could hardly be worse. Poor food, wretched service, and nothing even clean, sums up the matter.

My advice to those intending to visit the Brooklands meetings is to take a luncheon and tea basket in the car, and to avoid the official catering arrangements as they would the Evil



A PICTURESQUE SPOT ON THE LONDON-ARUNDEL ROAD: A WOLSELEY "TEN" NEAR ALFORD CROSSWAYS.

the standpoint of the motorist. If the report should be adopted as the basis of the new Act which has been promised, it appears to me that we shall have fallen from the frying-pan into the fire. While I have always maintained that arbitrary speed-limits are quite ineffective as a measure of public safety, I have consistently been against the abolition of the general limit of twenty miles an hour, because such abolition must of necessity be accompanied by a drastic stiffening up of the law against dangerous driving. Not that there is the slightest discernible argument to be brought against that. Really reckless or dangerous driving, irrespective of mere speed, ought to be visited with the severest penalties. Unfortunately, however, the majority of cases in which convictions are obtained for this class of offence do not actually involve either danger or deliberate recklessness. A motorist may be convicted on the *ipse dixit* of a single policeman, even though he may bring the whole bench of bishops to



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One himself. It is a great pity things should be as they are, as it keeps people away from the track. Can nothing be done to improve matters? W. W.

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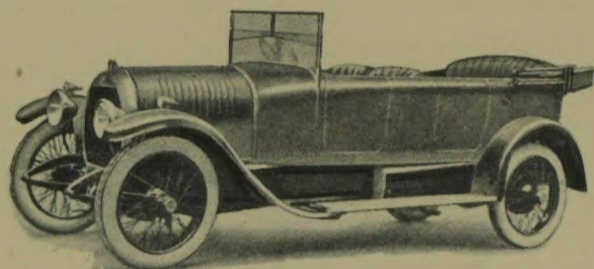
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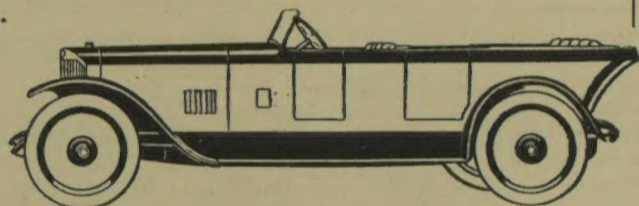
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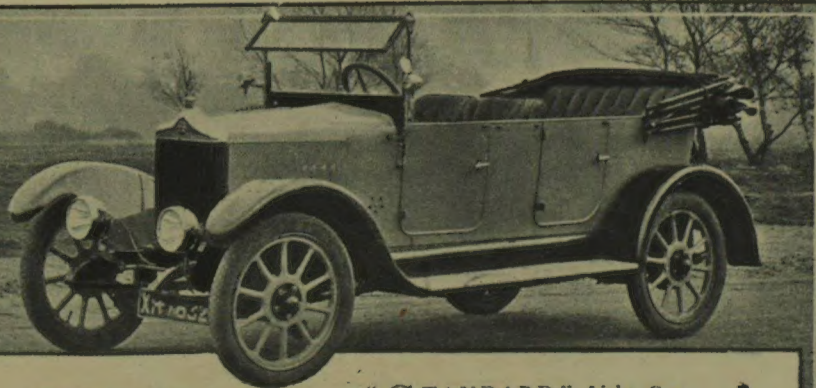
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and the sun's radiation of light and heat. The sun is apparently the exciting cause of climatic vagaries. It is termed a variable star, in that the amount of light and heat which reaches the earth is not a constant factor. Definite measurements of this variation are difficult to obtain, since prior to reaching our instruments the heat has to traverse the full depth of our atmosphere, which absorbs from thirty to fifty per cent. of the total solar radiation. The variation is, perhaps, due chiefly to an interception of light and heat by the sun's atmosphere, and by the presence of dust between ourselves and the sun, which creates a corresponding change in meteorological conditions.

The sun is incessantly ejecting enormous quantities of finely divided particles of matter, which often envelop the earth during their passage through space. The air is said to become charged with them, and our climate is influenced accordingly. The presence of large quantities of dust in our atmosphere apparently sets up atmospheric condensation, and clouds are then more prevalent. The particles move in shoals, with clear interspaces. The earth may be weeks, or even months, in passing through one of them, or the stream of matter may be small enough to affect only a part of our earth. The denser the swarm, the more liable appear to be our seasons to strange and perplexing vagaries. The abnormally fine and dry summer of last year is explained on the assumption that we were then traversing a part of space which was exceptionally free from particles.

Solar radiation is strongest during maximum sun-spot activity, every 11½ years, yet the records indicate that the earth is then really coolest, due, we presume, to the abnormal prevalence of dust and clouds, which

act as a shield against the greater radiation. It would appear, then, that an accurate prediction of the type of weather a few months in advance might



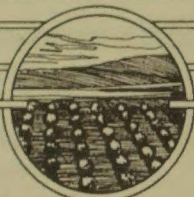
WHERE THE SEASON HAS BEGUN: THE GRAND CERCLE AT AIX-LES-BAINS. Aix-les-Bains has begun its season, and "le monde qui s'amuse" is flocking there in search of health and distraction. Until June, the hotels are offering specially low rates. Full details can be obtained from the Travel Department of the Dorland Agency, 16, Regent Street, London, S.W.1.

be based, in part, on a knowledge of the distribution and behaviour of dust areas in the immediate track of the earth. Local celestial matter of this description is, unfortunately, invisible, and our instruments are as yet inadequate to detect its presence. Similar difficulties in the past, however, have been overcome by unexpected methods of research.

Some new device may reveal both the presence and distance of invisible celestial matter by, say, vibrative transmission. The astro-meteorologist might then find a clue to the partial solution, at least, of our weather mysteries.

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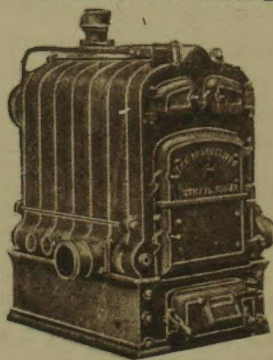
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